



STATIC

by Jonathan Morris

THE DOCTOR: COLIN BAKER

Mysterious Time Lord.

CONSTANCE CLARKE: MIRANDA RAISON

Cool, genteel Wren, formerly of Bletchley Park.

FLIP: LISA GREENWOOD

Philippa Jackson – impulsive, sarky young East Londoner.

ANDY CLOVER:/ SERGEANT WEBSTER:

25. Working class, chip on his shoulder. Thinks he's Jack-the-Lad. Wears a St Christopher Medal./ 25. Salt of the Earth.

JOANNA NASH:

25. Working class, spirited and clever but worn down by the weight of a life of bad decisions. Husky-voiced from smoking.

SUSANNAH NASH:

22. Joanna's sister. Thinks she's a cut above, better-looking, more sophisticated. She died last year.

PERCY TILL: (aka OLD PERCY for clarity)

65. A sinister, suspicious, unfriendly manager of a caravan park with a dark secret.

YOUNG PERCY:

25. An eager, bright-eyed World War II pilot shot down on his first flight.

CAPTAIN HARDWICK:

45. Officer class. Lives by the rulebook for King & Country.

OTHER ROLES:

CHIEF WREN HENDERSON: (double with JOANNA or SUSANNAH)
35. Efficient and matronly, absolutely dedicated to her work.

WRENS: (double with JOANNA and SUSANNAH)
20s. Highly-trained radio operators.

AIRMEN: (double with ANDY and YOUNG PERCY)
20s. Pilots shot down during the Battle of Britain.

SOLDIERS: (double with ANDY and YOUNG PERCY)
20s. World War II soldiers.

DIRECTOR: JAMIE ANDERSON

SCRIPT EDITOR: ALAN BARNES

PRODUCER: DAVID RICHARDSON

EXECUTIVE PRODUCERS: NICHOLAS BRIGGS & JASON HAIGH-ELLERY

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PART ONE

PRE-TITLES. SCENE 0. INT. RADIO ROOM.

THIS SCENE IS ALL A PREVIEW OF MATERIAL FROM SCENE 78.

CONSTANCE IS TRAPPED IN A BURNING ROOM. SHE BANGS ON A LOCKED WINDOW WITH HER PALMS.

CONSTANCE:

*(COUGHING FROM SMOKE) Help! Please! Somebody help me! Help!
(WEAKENING) Doctor. Where are you? I know you're out there. So where are you? Where are you! (SHE COUGHS, COLLAPSES AND DIES OVER APPROX 10 SECONDS)*

FX: AS SHE COUGHS AND DIES, THE SOUNDS OF FLAMES ARE OVERWHELMED BY THE SOUND OF STATIC RADIO INTERFERENCE GROWING LOUDER AND LOUDER (THINK 'I WANT YOU' BY THE BEATLES, OR 'I FEEL YOU' BY DEPECHE MODE) UNTIL ALL OTHER SOUND IS LOST. THEN CUT SHARPLY, A MOMENT'S SILENCE, THEN -

MUSIC: OPENING THEME.

SCENE 1. INT. CAR.

FX: A 1970s CAR MAKING ITS WAY DOWN A MUDDY, BUMPY COUNTRY LANE AT 17MPH. RAINING HEAVILY. WINDSCREEN WIPERS SQUEAKING. THE RADIO PLAYS SOMETHING 1979-ISH. BLONDIE- OR POLICE-LIKE. BUT THE TUNING GOES AWRY, WITH INCREASING INTERFERENCE UNTIL THERE IS JUST STATIC.

JOANNA:

Oh, give up, Andy.

ANDY:

Must be the weather.

FX: HE SWITCHES THE RADIO OFF.

JOANNA:

Are you sure this is it?

ANDY:

(DRIVING) You're the one with the map.

JOANNA:

For all we know this way just leads to a farm or something. We should turn back, ask someone at that pub we went past.

ANDY:

That was two miles ago.

JOANNA:

Exactly. We should've got there by now.

FX: ANDY CRUNCHES DOWN A GEAR.

ANDY:

(EFFORT OF MANUAL GEAR CHANGE) "The first turning on the right, past the church."

JOANNA:

Maybe they meant another turning, this is barely more than a muddy track.

ANDY:

Well, you can give it a rest, 'cos we're here. Look.

FX: JOANNA FOLDS UP MAP.

JOANNA:

That's it? Half a dozen caravans in a field? Oh, great idea Andy, let's go on holiday in the Somme!

ANDY:

Hold up, granddad's coming to say hello.

FX: CAR COMES TO A HALT.

JOANNA:

Coming to tell us the campsite's closed, I hope.

FX: TAP ON WINDOW. ANDY WINDS IT DOWN. PERCY LEANS IN.

PERCY:

Can I help you, son?

ANDY:

Hi. Andy Clover. I've booked a caravan here, I spoke to a Mister Rossiter on the phone.

PERCY:

Course you did. Mister Clover, yes. And...? (PEERS IN)

ANDY:

This is my wife, Joanna. Clover.

PERCY:

You're in number four, over by the corner.

ANDY:

Cheers. I don't suppose you'd -

PERCY:

Don't worry, son, I'll open the gate.

ANDY:

Thanks. (FX: WINDS UP WINDOW. TAP ON WINDOW. HE WINDS IT DOWN)
Sorry, what is it?

PERCY:

Your key. (FX: KEYRING JANGLE)

ANDY:

(TAKES KEY) Right, yeah. Wouldn't get very far without that.

PERCY:

No, you wouldn't.

FX: ANDY WINDS UP WINDOW.

JOANNA:

Woah, somebody got up on the wrong side of bed.

ANDY:

How would you like to be stuck out in this weather?

JOANNA:

Not much. But that seems to be the plan for the next week.

FX: ANDY PUTS CAR INTO GEAR, THEY DRIVE INTO FIELD OVER BUMPS.

ANDY:

(UNDER HIS BREATH) Well, this is gonna be a laugh a minute.

JOANNA:

And what was all that about me being your wife?

ANDY:

You know what these country folks are like, he might not approve.

JOANNA:

What? He'd turn us away for being an unmarried couple daring to share the same caravan? What is this, the middle ages?

ANDY:

(TO HIMSELF) Middle of nowhere, next best thing...

MUSIC LINK.

2. INT. CARAVAN.

FX: DOOR UNLOCKED, DOOR OPENS. RAINING OUTSIDE AND ON SKYLIGHT. JOANNA AND ANDY CLAMBER IN. IT IS VERY CRAMPED, EVERY MOVEMENT MAKES A SQUEAK OR CREAK.

JOANNA:

Oh good grief, there's not room to swing a cat. And it's freezing!

FX: THEY CLOSE DOOR. ANDY MOVES TO OTHER END, OPENING AND SHUTTING CUPBOARDS.

ANDY:

Give me a second... (FINDS IT) Ah-ha. Gas heater.

FX: JOANNA SITS IN THE SEATING AREA NEAR US.

JOANNA:

Try not to blow us up.

ANDY:

(FX: TRYING TO LIGHT IT) Come on, come on. (FX: IT LIGHTS) There, genius. Soon have us warmed up.

JOANNA:

And then what?

ANDY:

It can't rain forever. And then we can go for a walk, get some fresh country air.

JOANNA:

And pneumonia too, while we're at it. It's nearly sunset.

FX: SINISTER KNOCK ON DOOR. ANDY OPENS IT.

PERCY:

Making yourselves at home?

ANDY:

Yeah, something like that. Come in, mate.

FX: HE CLOSES DOOR BEHIND HIM.

PERCY:

I see you've found the heater. Give me a moment, I'll light the lamps.

JOANNA:

There's no electricity?

FX: HE LIGHTS A LAMP — MATCHES, HISS OF GAS, 'POP' OF LIGHT.

PERCY:

Not out here.

JOANNA:

What about the loo?

PERCY:

There are communal facilities in the block halfway down the field.

FX: HE LIGHTS ANOTHER LAMP DURING THIS.

JOANNA:

What? (MUTTERS) I knew it. Middle bloomin' ages!

PERCY:

That's also where you'll find the fresh water tap. There's a pay-telephone by the main gate. If you need me, my caravan's the one beside it.

ANDY:

That's very helpful of you. Mister - ?

PERCY:

Percy Till. I'm the site manager. There is one more thing.

JOANNA:

Yeah?

PERCY:

A little rule. The use of radios, cassette recorders and portable televisions is strictly forbidden.

ANDY:

What? Why?

PERCY:

It disturbs the other guests. (BEAT) You haven't brought any such devices with you?

ANDY:

No, no, of course not.

PERCY:

Good. Well, that will be everything. You know where to find me.

FX: HE LEAVES, CLOSING THE DOOR BEHIND HIM.

JOANNA:

What was that all about?! "Disturbs the other guests"! There aren't any other guests!

ANDY:

We don't know that.

JOANNA:

Oh come on, who else would be mad enough to want to come here?

CROSS TO:

3. EXT. CARAVAN SITE. [CONTINUOUS]

FX: TARDIS MATERIALIZES IN THE RAIN. DOOR OPENS.

FLIP:

Okay, newsflash. This isn't my wedding.

CONSTANCE:

And this isn't 1944. Doctor. You said you were taking me home.

DOCTOR:

Yes, I'm sorry about that, I'll get you there eventually. But something came up.

FX: DOCTOR PUTS UP UMBRELLA.

FLIP:

Here we go. Brace yourself for a load of space jargon, Connie.

CONSTANCE:

(SMALL LAUGH)

FX: DOCTOR LOCKS TARDIS DOOR.

DOCTOR:

Well, just for that. I was going to offer you both the shelter of my umbrella, but now I'm not so sure -

FLIP:

Come on, budge up, I'm getting soaked out here.

DOCTOR:

(BUDGES UP) Alright. The reason we're here, ladies, is because the TARDIS detected some temporal interference.

CONSTANCE:

"Temporal interference"?

DOCTOR:

A disturbance in the fabric of the space-time continuum.

CONSTANCE:

And I would be right to infer that's a bad thing?

FX: RAIN EASING OFF FROM NOW ON.

DOCTOR:

You would be very right indeed. Prolonged exposure can have all sorts of... nasty side-effects.

FLIP:

And it's here? In this caravan site?

DOCTOR:

Hereabouts. The temporal disturbance is diffuse. It's somewhere in this general area. Shouldn't be too hard to find!

FLIP:

Well that's not vague.

CONSTANCE:

Doctor. We have company.

DOCTOR:

What? (SEES PERCY) Oh?

PERCY: (APPROACHING)

It's the Doctor, isn't it? Doctor! After all this time. How good to see you again!

CROSS TO:

4. EXT. CARAVAN SITE [CONTINUOUS]

FX: DOOR OPENS, ANDY GOES DOWN THE STEPS OF HIS CARAVAN.

ANDY:

You were wrong, we're not the only ones here.

JOANNA:

No car, though. And that blue box. Was that there before? I don't remember seeing it on the way in -

ANDY:

Keep an eye out, will you?

FX: ANDY OPENS CAR BOOT. NO RAIN FROM NOW ON.

JOANNA:

An eye out for what?

FX: LIFTS ITEM OUT OF BOOT.

ANDY:

Wouldn't want old Percy clocking this, would we?

JOANNA:

You brought the portable?!

ANDY:

Well, you don't expect me to miss the match, do you? (FX: HE SLAMS BOOT SHUT AND PICKS UP TELLY) And now you don't have to miss Emmerdale Farm. Out the way.

FX: HE CLIMBS UP STEPS INTO CARAVAN.

JOANNA:

Haven't you forgotten something? No electricity.

ANDY:

No problem. We can run it off the car batteries. Even brought the wires, just in case. (HE PUTS DOWN TELLY) Look, while I'm setting this up, get the suitcases, could you, "Mrs Clover"?

FX: HE GOES INSIDE.

JOANNA:

(JUMPS OVER PUDDLE, YUK!) Mrs Clover? In your dreams!

CROSS TO:

5. EXT. CARAVAN SITE [CONTINUOUS]

PERCY:

I'll put you in caravan two.

FLIP:

We've pre-booked, have we?

PERCY:

In a manner of speaking. The Doctor was expected.

DOCTOR:

I was? Expected by whom?

PERCY:

By me, sir. I - (HE'S DISCONCERTED BY CONSTANCE)

CONSTANCE:

I'm sorry, would you mind not looking at me like that?

PERCY:

My apologies. Sometimes I... forget myself.

DOCTOR:

I'm afraid you have me at a disadvantage... (FX: TAKES DOWN UMBRELLA) You wouldn't care to remind me of your name?

PERCY:

Till. Percy Till. You don't remember me?

DOCTOR:

I meet an awful lot of people, it's no reflection on you. But you remember me, Percy...

PERCY:

Well, I'm hardly gonna forget you, am I, Doctor?

DOCTOR:

No, I suppose I am what you would call memorable!

PERCY:

And you haven't changed a bit, while I... well, I'm an old man now, no wonder you wouldn't recognise me.

DOCTOR:

Interesting. But you don't know my, ah, travelling companions - Philippa Jackson, and Constance Clarke?

PERCY:

No, I have not had the pleasure. Why, should I?

DOCTOR:

No, just... narrowing things down.

PERCY:

If you'll follow me, I'll show you to your caravan.

DOCTOR:

That's very kind of you, Percy. Lead on!

FX: THEY WALK ON.

CONSTANCE: (TO FLIP, NOT WHISPERING BUT CLOSE)

"Narrowing things down"?

FLIP:

The Doctor's trying to work out whether the old guy is someone he hasn't met yet, or someone he has met and forgotten.

DOCTOR:

Because if I haven't met him yet, then I have to avoid asking too many questions about events in my own future.

PERCY: (FROM UP AHEAD)

It's a good thing you arrived when you did. It'll be getting dark soon, and night falls quickly in these parts...

CROSS TO:

6. INT. JOANNA'S CARAVAN. [CONTINUOUS]

FX: ANDY IS FIDDLING WITH TELLY, TRYING TO TUNE IT IN. JUST INTERFERENCE AND HISSING STATIC.

JOANNA:

He's taking them into the caravan opposite.

ANDY:

You're turning into a right little curtain-twitcher.

JOANNA:

Nothing else to do until you get that thing working.

ANDY:

It is working, it's just... (FX: BANGS IT) Stupid thing.

JOANNA:

Well, that's not gonna help.

ANDY:

There's no reception. Same as the car radio.

JOANNA:

After all that!

ANDY:

Hills must be in the way...

FX: HE KEEPS TRYING, LOUD BURST OF INTERFERENCE.

JOANNA:

Turn it down!

FX: ANDY SWITCHES TELLY OFF.

ANDY:

Alright, keep your hair on.

JOANNA:

Makes you wonder what the point of Percy's 'little rule' is, if you can't even pick up anything.

ANDY:

Fine. So what do we do now?

JOANNA:

I thought the whole point of this trip was for us to spend some time together. To "work things out". So. Let's talk.

MUSIC LINK.

7. INT. DOCTOR'S CARAVAN

FX: IT'S CRAMPED IN THIS CARAVAN TOO. THEY CLAMBER IN.

FLIP:

Woah, it's even smaller on the inside.

CONSTANCE:

There's a bedroom at the end, that's for Philippa and I?

PERCY:

I assume that is the arrangement. There's also a drop-down bed in the front for the Doctor.

FX: DOCTOR CHECKS CUPBOARDS.

DOCTOR:

Excellent. Well, this is quite the home from home. All mod-cons!

FLIP:

Where's the telly?

PERCY:

I'm afraid that the use of radios, cassette recorders and portable televisions is strictly forbidden.

FLIP:

What?

DOCTOR:

- and quite right too! We didn't come all this way to sit in front of the goggle-box, did we, Flip?

FLIP:

(CHEEKY) I don't know, depends what's on.

DOCTOR:

No, we came to see the sights. Percy, are there any local points of interest you would particularly recommend?

PERCY:

There's a leaflet on the table. Well, I'll leave you to get settled in. If you need me, I'm in the caravan by the gate.

FX: HE GOES, CLOSING DOOR BEHIND HIM. DOCTOR UNFOLDS LEAFLET.

DOCTOR:

Now, this is interesting. There's a stone circle not half a mile from here. According to this, the ancient Britons used it for human sacrifice.

CONSTANCE:

Something to do with the 'time fissure'?

DOCTOR:

Very possibly. They may well have attributed temporal anomalies to some sort of deity. And there are the remains of a ruined monastery not far away too...

FLIP:

(SARCASTIC) Wow. It's like Disneyland.

DOCTOR:

Apparently that's how this area got its name. Abbey Marston.

CONSTANCE:

Abbey Marston? Did you say Abbey Marston?

DOCTOR:

You've heard of it?

CONSTANCE:

I'm not sure. I would need to look at a map.

DOCTOR:

There's a drawing on the back, but it's not much help –

CONSTANCE:

No, I mean a detailed Ordnance Survey map, of the whole area.

FLIP:

We could ask around the other caravans. (FX: GETS UP) Well, anything beats sitting around here!

MUSIC LINK.

8. INT. JOANNA'S CARAVAN.

ANDY:

She got out of her depth. By the time I got to her, she'd already gone under three times. No-one could've saved her.

JOANNA:

Andy. I don't want to talk about this.

ANDY:

That's just it. We never talk about it. And ever since, we've been like... this place! Stuck, not going anywhere! You won't even let me touch you. It's like you're punishing me.

JOANNA:

I'm not punishing you. The doctor said it would take time, to come to terms with it.

ANDY:

It's been a year. A year of you hating me.

JOANNA:

I don't hate you, I don't blame you. It's not about you.

ANDY:

Then what is it about?

JOANNA:

It's about me. Cos I was too busy reading a stupid book to notice until it was too late. If I'd looked up just ten seconds earlier, maybe she would still be alive. She was drowning fifty yards away from me and I didn't even hear her calling for help. My own sister, and I didn't hear her.

ANDY:

Jo. I'm sorry, I'm sorry, I didn't mean that. I just thought it might help to talk about her. (FX: HE UNZIPS A BAG) To actually take some time, to remember her.

JOANNA:

What?

ANDY:

Rather than burying it all away. So, anyway, I brought some photos. Of Susannah.

FX: HE OPENS JESSOP'S ENVELOPE, SPREADS PHOTOS OVER TABLE.

JOANNA:

I can't believe this.

ANDY:

So we can remember what she was like when she was alive.

JOANNA:

Hang on, some of these are from the holiday. From the day she died...

ANDY:

I know, I had the film in my camera for ages.

JOANNA:

Put them away.

ANDY:

What?

JOANNA:

I don't want to look at them, put them away!

ANDY:

Alright, alright. (FX: SCOOPS UP PHOTOS INTO ENVELOPE)

JOANNA:

Why are you doing this? Why are you doing this to me?

ANDY:

I just thought –

JOANNA:

You just thought? You didn't think, that's your trouble. If you did, you'd know, they're the last thing I want to see...

ANDY:

I'm sorry.

FX: JOANNA GETS UP.

JOANNA:

I'm going outside.

ANDY:

But where –

FX: JOANNA OPENS DOOR.

JOANNA:

I don't know. I just need to be somewhere you're not!

FX: SHE LEAVES.

ANDY:

Suit yourself. Can't do right for doing wrong around here.

FX: HE SWITCHES ON TELLY. LOW LEVEL OF STATIC INTERFERENCE.

ANDY:

Now, let's see if I can get this thing to work...

FX: HE ADJUSTS TELLY. MORE SHARP, HISSING STATIC.

MUSIC LINK.

9. INT. CAR/CARAVAN SITE.

JOANNA:
(ANGRY SOBBING)

FX: TAPS ON A WINDOW.

JOANNA:
(STARTLED)

FLIP:
Hello? Hello?

FX: WINDOW WOUND DOWN.

JOANNA:
Yeah, what?

FLIP:
Sorry to disturb you and all that, we just need a bit of help.

JOANNA:
You've just arrived, haven't you? You're in the other caravan.

FLIP:
That's right, yeah. I'm Philippa, Flip, this is Connie, and the guy with all the colours likes to be called the Doctor.

DOCTOR:
"All the colours"?

FLIP:
Thing is, we got a bit lost on our way here, walking through the wood, and was wondering if you had a map?

JOANNA:
A map?

CONSTANCE:
Just so we know where we are?

JOANNA:
Hang on. (FX: GLOVE COMPARTMENT OPENS, MAP OUT) Here you go.

FLIP:
Cheers, won't be a tic.

FX: CAR DOOR OPENS. WE MOVE OUTSIDE. WIND IN TREES.

JOANNA:
(GETTING OUT) No, don't worry about it, you can keep it!

FX: SHE SLAMS DOOR AND STOMPS OFF.

FLIP:

(CALLS AFTER HER) Hey, wait, are you alright? (TO DOCTOR) Leave this with me.

FX: SHE THRUSTS MAP INTO DOCTOR'S HANDS AND RUNS AFTER HER.

FLIP:

(RUNNING OFF) Hey! Wait! (NEARLY FALLS OVER) Wait!

DOCTOR:

That girl has to be the most impetuous, irresponsible -

CONSTANCE:

She sees someone upset, she can't help getting involved. Just like someone else I could mention.

DOCTOR:

Point taken. So, Constance, what exactly are we looking for?

10. INT. JOANNA'S CARAVAN.

FX: ANDY CONTINUES TO ADJUST TELLY. MORE SHARP, HISSING STATIC.

ANDY:

Come on, come on... Where are you, I know you're out there...

FX: THEN A VOICE, BARELY AUDIBLE AT FIRST, HEAVILY DISTORTED, BUT SLOWLY GROWING CLEARER. AS SPOOKY AS POSSIBLE!

SUSANNAH:

(FX: STATIC) Help me... help me, please... help me... help me, please... somebody help me...

ANDY: (OVER THIS)

(THIS IS WHAT HE WANTED) There you are. I knew it!

FX: THE INTERFERENCE SHARPLY GROWS LOUDER, OBSCURING THE VOICE. MAXIMUM VOLUME IN BOTH CHANNELS FOR HALF A SECOND.

THEN SHARP CUT TO:

11. EXT. CAMPSITE.

FX: COIN-OPERATED PHONE. JOANNA PUTS COIN IN, DIALS.

JOANNA:

Oh, what?

FX: SLAMS DOWN RECEIVER. RATTLES IT, TRIES AGAIN, SLAMS IT.

FLIP:

No luck?

JOANNA:

No dial tone. Even if I had the number of a taxi firm, they probably wouldn't come out here.

FLIP:

You're trying to leave?

JOANNA:

Since when was it any of your business?

FLIP:

Sorry, I'll go.

JOANNA:

No, it's not you. It's... boyfriend trouble. Well, fiancée trouble, technically.

FLIP:

Oh, I've been there.

JOANNA:

You've been where?

FLIP:

I mean, tell me about it. If you want.

FX: THEY WALK.

JOANNA:

It was all his idea. Andy's. That we should go away to 'work things out'. My sister died last year, you see -

FLIP:

I'm sorry.

JOANNA:

Thanks. Anyway, Andy thinks the best way of helping me 'come to terms' with it is to sit around and talk about her. He even brought along a bunch of photos.

FLIP:

What an idiot.

JOANNA:

Exactly. What an idiot, right?

FLIP:

But he was trying to help, though.

JOANNA:

What?

FLIP:

I mean, in his own stupid way. You know, a lot of blokes would just walk away. Too difficult.

JOANNA:

I suppose I haven't been the easiest person to get along with.

FLIP:

And he's put up with you.

JOANNA:

(SMILES) Not half as much as I've put up with him.

FX: PERCY APPROACHING.

FLIP:

Well, that's always how it works. (SEES PERCY) Woah, someone's not happy.

PERCY:

Did you just make a phone call?

JOANNA:

I'm sorry, what?

PERCY:

Did you just make a phone call?

JOANNA:

Well, no, cos the line's dead, isn't it? Some campsite you're running here. Even the phone doesn't work!

PERCY:

The phone works. We've been cut off.

FLIP:

Eh?

PERCY:

The stupid idiot... he doesn't know what he's doing...

FX: HE GOES OFF, FUMING.

JOANNA:

Some people!

FLIP:

Yeah, touchy, much! (SHIVERS) Shall we get back, only I'm freezing my bits off out here.

JOANNA:

Yeah, it - (SEES SOMETHING) Woah, where did that come from?

FLIP:

What?

JOANNA:

The mist, look at it... it's like a wall of fog...

MUSIC LINK.

12. INT. DOCTOR'S CARAVAN.

FX: MAP UNROLLED ONTO TABLE. LAMP MOVED BESIDE IT.

DOCTOR:

So, let's see. The circle's here, the monastery's here, and the village of Abbey Marston... but the rest is just fields and woods.

CONSTANCE:

Not quite. (FX: FINGER ON MAP) There! I was right. I knew I'd heard the name before!

DOCTOR:

I'm not entirely sure what I'm supposed to be looking at.

CONSTANCE:

A road that leads to nowhere? This whole area has been deliberately left blank.

DOCTOR:

Something has been kept off the map?

CONSTANCE:

Yes. Abbey Marston Manor.

DOCTOR:

A house?

CONSTANCE:

An R.A.F. research station.

DOCTOR:

Researching what?

CONSTANCE:

Some sort of top-secret project. So top-secret nobody was supposed to know the place even existed. I only found out by accident.

DOCTOR:

And it's still being kept secret, forty years later...

MUSIC LINK.

13. INT. JOANNA'S CARAVAN.

FX: TV ON, STATIC, QUIET. OUTSIDE, MUFFLED:

FLIP:

You're sure you'll be alright?

JOANNA:

Yeah. Thanks. I'll see you around.

FX: DOOR OPENS.

JOANNA:

Andy? Andy?

ANDY:

In here.

FX: JOANNA ENTERS, CLOSES DOOR.

ANDY:

You alright?

JOANNA:

Not really, no. It's brass monkeys out there.

ANDY:

Sit over here, soon warm you up.

FX: SHE DOES.

JOANNA:

You're not still trying to get a picture on that thing, are you?

ANDY:

No. But I have managed to get something.

JOANNA:

What?

ANDY:

A... signal. But I don't want you to freak out or panic.

JOANNA:

What, like CB? Or police radio?

ANDY:

Something like that. But you have to promise me, you're not gonna run off again.

JOANNA:

I'm not promising anything, just show me whatever it is.

ANDY:

Okay.

FX: ANDY TURNS UP VOLUME OF TV SET. STATIC LOUDER.

JOANNA:

What? A grey fuzz?

ANDY:

Just listen.

FX: MORE STATIC.

JOANNA:

(LAUGHS) What am I supposed to hear?

ANDY:

Shhh. Listen.

JOANNA:

What? It's just static -

FX: AS SHE SAYS STATIC, WE HEAR THE VOICE AS BEFORE, VERY QUIET AT FIRST, GROWING CLEARER, LOUDER.

SUSANNAH:

(FX: STATIC) Help me... help me, please... help me... somebody help me... (CONTINUES IN BACKGROUND, REPEATING ETC)

JOANNA:

(OVER THIS) This isn't funny. Why are you doing this?

ANDY:

I'm not doing anything.

JOANNA:

You've set up a tape recorder, this is all some sick joke for you, isn't it?

ANDY:

No. It's not me. It's her. It's really her. It's Susannah.

SUSANNAH:

Help me... Please... (CRIES OUT WITH A SCREAM) Joanna!

JOANNA:

No. Stop it. Turn it off! Turn it off! Turn it off!

14. EXT. CARAVAN SITE.

FX: DOCTOR AND CONSTANCE WALKING.

CONSTANCE:

This fog... I've never seen anything like it, not even in London before the war.

DOCTOR:

Yes. It does rather seem to have come out of nowhere.

CONSTANCE:

What do you mean? It's not natural?

DOCTOR:

I'm not sure it's even - Ah! Flip! There you are!

FX: FLIP RUNS OVER TO THEM.

FLIP: (STOPS RUNNING)

Were you looking for me?

CONSTANCE:

Actually, we were on our way to return the map -

JOANNA: (FROM INSIDE CARAVAN)

(SCREAM)

CONSTANCE:

What was that?

FLIP:

That was Joanna.

DOCTOR:

Flip, Constance. Go back to our caravan.

FLIP:

What? No.

DOCTOR:

Please, for once, do as I say!

CONSTANCE:

What - but -

DOCTOR:

Don't argue. Go!

FX: HE RUNS OFF.

15. INT. JOANNA'S CARAVAN.

FX: TV IS NOW OFF.

JOANNA:
(SOBBING)

FX: DOOR OPENS.

ANDY:
Hey, what do you want?

DOCTOR:
I heard a scream.

ANDY:
Oh, did you? So what?

DOCTOR:
It's Joanna, isn't it? What happened?

JOANNA:
It's him. He was playing some trick.

DOCTOR:
Trick?

JOANNA:
He set up the telly to make my sister's voice come out of it.

DOCTOR:
Your sister?

JOANNA:
She died, about a year ago.

DOCTOR:
And her voice came through the television set?

ANDY:
Yeah, I was just trying to get a signal, and I could hear her, calling out. Not that it's anything to do with you.

FX: DOCTOR EXAMINES TELEVISION.

DOCTOR:
Well, it doesn't appear to have been tampered with.

ANDY:
It's not a trick. Why would I do something like that?

DOCTOR:

But if it's not... which channel were you tuned to?

ANDY:

I don't know. I wasn't tuned to any channel. It was just static, interference.

DOCTOR:

Oh. Television static isn't just static.

JOANNA:

No?

DOCTOR:

No. It is the sound of the birth of the universe.

ANDY:

What?

DOCTOR:

Cosmic noise. The afterglow of the Big Bang. And if what you heard really was your sister, calling from beyond the grave...

JOANNA:

A ghost? What we heard was a ghost?

DOCTOR:

Well, there's only one way to find out.

FX: HE TURNS TELEVISION ON. STATIC ONCE MORE.

ANDY:

Jo, do you want to go in the other room?

JOANNA:

No, I'm staying. If it's her... I'm staying.

DOCTOR:

Shhh.

FX: JUST STATIC. THEN DOOR IS FORCED OPEN.

JOANNA/ANDY:

(SHRIEK OF ALARM)/Hey, what's going on?

DOCTOR:

Percy, please — just put the axe down —

FX: PERCY KNOCKS TELEVISION OFF TABLE. THE WIRE SPUTTERS AS IT IS DISCONNECTED.

ANDY:

Hey!!

PERCY:

I told you. No radios, no cassette players, no televisions.
(FX: HE SMASHES TELEVISION.) Now leave. Before it's too late.

FX: HE STOMPS OUT, HALF-CLOSING DOOR BEHIND HIM.

ANDY:

Bleedin' heck, the guy's an a-grade nutter.

DOCTOR:

I'm not sure.

ANDY:

He just smashed up my telly! He's a maniac!

JOANNA:

You heard him, we should leave.

FX: GETS UP, OPENS DOOR.

ANDY:

Jo-

JOANNA:

I'm not staying here a minute longer. I want to go home!

FX: SHE GOES OUT.

MUSIC LINK.

16. EXT. WOODS.

FX: FLIP AND CONSTANCE WALKING THROUGH BRAMBLES AND BUSHES.
TREES RUSTLING AND CREAKING IN THE WIND.

CONSTANCE:

This isn't the way back to the caravan.

FLIP:

Hey, don't blame me, blame the fog!

CONSTANCE:

(PICKING BRAMBLES OFF HER SHOE) Marvellous. We must've wandered into the woods.

FLIP:

It's not a problem. We just keep going, eventually we'll get somewhere. At least we can still see.

CONSTANCE:

Yes. That's odd. It's still... twilight.

FLIP:

What?

CONSTANCE:

It should've got dark by now, but it hasn't. It's just mist in every direction. Like it's closing in on us...

FX: THEY TRUDGE ON.

FLIP:

Well, we just have to keep going until we're out the other side.

17. EXT. CARAVAN SITE.

FX: CAR BOOT SLAMS.

ANDY:

It's gonna be a hell of a job, driving back through this...

FX: SHE OPENS CAR DOOR, GETS IN.

JOANNA:

Better than staying here and getting killed.

FX: ANDY OPENS CAR DOOR.

DOCTOR:

I don't think Percy intends you any harm.

ANDY:

I'm not planning on sticking around to find out.

DOCTOR:

But you did break his little rule.

FX: ANDY GETS INTO CAR.

ANDY:

So he bursts in with an axe?

DOCTOR:

I don't think you're in any danger from him. But you're right about one thing. It's certainly not safe to stay.

ANDY:

What about you, do you and your birds want a lift?

DOCTOR:

My associates and I will not be needing a lift, no. But I should be getting back to them. (FX: PATS CAR ROOF) Drive carefully!

FX: CAR DOOR SLAMS. WE MOVE INTO CAR.

JOANNA:

What do you think he meant, it's not safe?

ANDY:

(FX: DOING UP SEATBELT) Who cares? We're leaving.

FX: HE TURNS KEY IN IGNITION. NOTHING — NOT EVEN THE ENGINE TURNING OVER.

ANDY:

Damn, come on –

FX: HE TRIES AGAIN.

JOANNA:

Was is it?

ANDY:

Battery's flat.

JOANNA:

What? (REALISES) The telly! You must've used up all the power.

ANDY:

What? In half an hour? (FX: HE THUMPS STEERING WHEEL)

JOANNA:

Can't you jump start it?

ANDY:

From what? No other cars. (FX: UNDOES SEATBELT) Nothing else for it. We'll have to get out and push...

JOANNA:

Both of us?

ANDY:

Unless you want to be stuck here for the rest of your life!

MUSIC LINK.

18. EXT. WOODS.

FX: AS WELL AS CHILLY WIND, LOW HISS OF STATIC IN B/G FROM NOW ON, GROWING LOUDER FROM SILENCE.

CONSTANCE:

Flip, what is it?

FLIP:

I can't go on. Not this way.

CONSTANCE:

What?

FLIP:

We have to go back. Can't you feel it?

CONSTANCE:

Feel what?

FLIP:

I don't know... it's like... there's something out there.

CONSTANCE:

Somewhere ahead of us?

FLIP:

Yes. You feel it too?

CONSTANCE:

Now you mention it. There is something. A sense of dread.

FLIP:

Yeah. And a sound..

FX: THE STATIC IN BACKGROUND IS NOW AUDIBLE. AND THERE ARE VOICES IN IT, SOFTLY TALKING.

CONSTANCE:

You're right. We should turn back. With me!

FX: THEY TURN BACK.

19. INT. PERCY'S CARAVAN.

FX: KNOCK ON DOOR.

PERCY:
(DESPONDENT, BLAMING HIMSELF) Yes?

FX: DOOR OPENS.

DOCTOR:
Hello again.

PERCY:
I'm sorry, Doctor. I've let you down.

FX: DOCTOR CLIMBS IN.

DOCTOR:
What?

PERCY:
The television — I didn't know he'd brought it in —

DOCTOR:
Why did you destroy it?

PERCY:
Because I had to, didn't I?

DOCTOR:
Why? What did you think would happen?

FX: A PHONE RINGS OUTSIDE — A PHONE-BOX TYPE BRRRING! BRRRING!

PERCY:
The idiots. The stupid, stupid idiots!

CROSS TO:

20. EXT. CARAVAN SITE.

FX: PHONE CONTINUES RINGING IN THE NIGHT. ANDY IS FOLLOWING JOANNA AS SHE APPROACHES THE PHONE/US.

ANDY:

Jo! What are you doing?

JOANNA:

Half an hour ago that phone wasn't working.

ANDY:

So, it's been repaired.

JOANNA:

Then whoever it is can call back later and I can call us a taxi.

FX: WE HEAR DOOR OF PERCY'S CARAVAN OPEN. HE APPROACHES.

PERCY: (APPROACHING)

Don't answer that phone.

JOANNA:

(THINKS HE JOKING) Why? Is it for you?

PERCY:

Don't answer it! Leave it alone!

DOCTOR: (APPROACHING)

I think you should do as the man asks -

FX: SHE PICKS UP THE PHONE.

JOANNA:

Hello?

SUSANNAH:

(FX: OTHER END OF THE PHONE) I'm coming.

FX: JOANNA SLAMS DOWN RECEIVER.

ANDY:

Who was it?

JOANNA:

(CAN BARELY BELIEVE IT) Susannah. It was Susannah.

FX: PERCY REACHES THEM.

PERCY:

I warned you. But you wouldn't listen.

DOCTOR:

What's going on here? Percy? Tell me!

FX: FLIP AND CONSTANCE APPROACH AT A RUN.

FLIP/CONSTANCE: (CALLING)

Doctor!/There you are!

DOCTOR:

Flip – Constance – what's happened to you!

FX: THEY REACH THE DOCTOR.

CONSTANCE:

We went for a walk in the woods.

DOCTOR:

What?

FLIP:

But that's not the half of it. We had to turn back, cos there was this feeling –

PERCY:

None of us can leave now. You, Philippa. What time is it?

FLIP:

What?

PERCY:

You have a watch, don't you? What time is it?

FLIP:

Nineteen minutes past six. No, hang on. (CHECKS IT) Hey. It's not ticking. It's stopped.

CONSTANCE:

(CHECKS HER WATCH) So has mine!

PERCY:

No. It's not your watches that have stopped.

DOCTOR:

It's time. We're caught in a single instant of time.

FX: BLUSTERY WIND WITH SUPERNATURAL WHOOSHING.

CONSTANCE:

(SEES SOMETHING) Look.

JOANNA:
(SURPRISED GASP)

FLIP:
There's somebody in the mist.

DOCTOR:
A girl...

CONSTANCE:
In a bathing costume – she's soaking wet?!

FX: WHOOSHING CEASES. AS SUSANNAH GETS NEARER, WE HEAR HER:

SUSANNAH:
Help me. Please. I'm drowning.

JOANNA:
No. No! It's her. It's my sister. Susannah.

DOCTOR:
(QUIETLY TO HIMSELF) The ghost made flesh.

SUSANNAH:
Help me. Please. Joanna! You have to help me. Please...

CRASH INTO CLOSING THEME!

END OF PART ONE

PART TWO

MUSIC: OPENING THEME.

REPRISE:

CONSTANCE:

(SEES SOMETHING) Look.

JOANNA:

(SURPRISED GASP)

FLIP:

There's somebody in the mist.

DOCTOR:

A girl...

CONSTANCE:

In a bathing costume – she's soaking wet?!

FX: AS SUSANNAH GETS NEARER, WE HEAR HER:

SUSANNAH:

Help me. Please. I'm drowning.

JOANNA:

No. No! It's her. It's my sister. Susannah.

DOCTOR:

The ghost made flesh.

SUSANNAH:

Help me. Please. Joanna! You have to help me. Please..

21. EXT. CARAVAN SITE [CONTINUOUS]

DOCTOR:

Stay back, everyone. Stay back!

JOANNA:

But she's my sister.

DOCTOR:

Let's not leap to any assumptions. Let me deal with this.

JOANNA:

Why, why should I?

FLIP:

Cos he's a doctor.

FX: DOCTOR APPROACHES HER.

DOCTOR:

Hello. Susannah, isn't it?

SUSANNAH:

Who are you? Where am I? I - (LOSES CONSCIOUSNESS)

FX: DOCTOR CATCHES HER.

DOCTOR:

(CATCHING HER) Well, she's solid enough. Alright, let's get her inside.

ANDY:

Our caravan's closet.

DOCTOR:

Then perhaps you could help me, Andy?

ANDY:

Alright. (HELPS SUPPORT HER)

JOANNA:

What about me, what should I do?

DOCTOR:

Clear a bed, find some clothes for her... and prepare a warm drink. Flip and Constance will help.

JOANNA/FLIP:

Right, yes./Yep. (FX: THEY GO.)

DOCTOR:

(CARRYING SUSANNAH) Well, Andy. It seems you've succeeded in bringing your girlfriend's sister back from the dead.

ANDY:

(HELPING CARRY HER) What?

DOCTOR:

I assume it was intentional. Hence the television set. You were hoping this would happen, weren't you?

ANDY:

I don't know what you're talking about, Doctor. You're the expert.

MUSIC LINK.

24. INT. JOANNA'S CARAVAN.

FX: JOANNA'S MAKING HOT CHOCOLATE ON A STOVE.

JOANNA:

Look, Andy, there's not room in here for you as well.

ANDY:

What?

JOANNA:

Just go for a walk, sit in the car, I don't care.

FX: DOOR CLOSES.

SUSANNAH:

(WAKING UP) What... Joanna? Joanna.

JOANNA:

It's okay, stay in bed. You need to keep warm.

SUSANNAH:

(SEES DOCTOR) Who are you?

DOCTOR:

I'm the Doctor.

SUSANNAH:

Is there something wrong with me? (PANICS) Where am I?

DOCTOR:

It's alright, you're safe.

JOANNA:

I've made you some hot chocolate. Your favourite, right?

FX: SHE HANDS IT OVER.

SUSANNAH:

Yeah. I... (DRINKS) What's going on? This isn't the hotel.

JOANNA:

No, it's a caravan in the middle of nowhere.

SUSANNAH:

What?

DOCTOR:

Tell me, Susannah. What's the last thing you remember?

SUSANNAH:

Sorry?

DOCTOR:

You woke up this morning, what did you do next?

SUSANNAH:

(NOT SURE WHERE THIS IS LEADING) Well, I had breakfast in the hotel, with Jo and Andy. Then we went for a wander around the old town, did some postcards, then went down to the beach. Jo had her head stuck in her Danielle Steel, so I went for a swim..

DOCTOR:

And after that?

SUSANNAH:

(TRYING TO PIN DOWN MEMORY) I remember, I got tired.. and when I tried to touch the bottom, I couldn't reach and went under..

JOANNA:

Oh no.

SUSANNAH:

Then I came up, and I was calling for help, screaming, but nobody could hear me. I could see you, Jo - you were still reading your book, but you didn't look up.

JOANNA:

I'm sorry, I'm so sorry.

SUSANNAH:

Sorry? What are you sorry for?

JOANNA:

Cause you died, Susannah. You died.

SUSANNAH:

(THINKS JOANNA'S JOKING) What?

JOANNA:

Andy dragged you onto the beach, gave you the kiss of life and everything, but it was too late.

SUSANNAH:

But I'm alright, aren't I? I'm not dead.

DOCTOR:

No, you seem very much alive. But you remember nothing after that?

SUSANNAH:

No, but... why, why should I?

DOCTOR:

Because that was a year ago.

SUSANNAH:

What?

DOCTOR:

That's how long you've been away.

SUSANNAH:

Away? Where? Where I've been?

DOCTOR:

That is the question. If you'll excuse me..

FX: HE GETS UP.

SUSANNAH:

But I haven't been anywhere!

FX: DOCTOR OPENS DOOR, GOES OUT, CLOSSES IT.

JOANNA:

We had your body flown home, we had a funeral, you were buried.
Oh, Susannah. I've missed you so much! I've missed you so much!

FX: SHE HUGS HER.

MUSIC LINK.

27. EXT. CARAVAN PARK.

FX: DOCTOR, FLIP AND CONSTANCE WALKING.

FLIP:

It can't really be her, can it?

DOCTOR:

Can't it? Why not?

FLIP:

I mean, this must be a, I don't know, a robot or something.

DOCTOR:

No. She's flesh and blood.

FLIP:

Or a clone, then!

DOCTOR:

I suppose that is better than the alternative.

CONSTANCE:

Which is? (BEAT) That she's the real Susannah.

DOCTOR:

Quite. She remembers everything up to the moment of her death.

FLIP:

But nothing after that?

DOCTOR:

"For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause." (BEAT) But that's not what concerns me.

CONSTANCE:

It isn't?

DOCTOR:

What did she look like, when she walked out of the mist?

CONSTANCE:

She was wearing a bathing costume, I don't see -

DOCTOR:

Exactly. She looked like she had been plucked out of time at the precise instant of her death.

FLIP:

The temporal interference?!

DOCTOR:

Quite. But if her death has now been averted...

FLIP:

That's changing history.

FX: THEY HALT.

DOCTOR:

I think our friend Mr Till knows more than he's letting on.

CONSTANCE:

You're not going to see that man again?

DOCTOR:

You disapprove?

CONSTANCE:

I don't trust him. The way he looked at me when we first met... it was like I had no right to exist.

DOCTOR:

Yes. Then I suggest you wait inside. Keep warm. (FX: TAPS SIDE OF CARAVAN) I won't be long!

FX: HE HEADS OFF.

28. INT. JOANNA'S CARAVAN

SUSANNAH:

(SLEEPING THROUGH SCENE — BREATHING BUT NOT SNORING)

FX: DOOR OPENS.

ANDY: (ENTERING)

Can I come in? How is she?

JOANNA:

Sleeping. (BEAT) What did you do, Andy?

ANDY:

What?

JOANNA:

It was your idea to come here. Your idea to bring a telly, and the photos. You did... this. You made this happen.

ANDY:

I couldn't tell you, I didn't know for sure it would work.

JOANNA:

If what would work?

ANDY:

You have to be remembering them as they were when they died, for them to come back. That's what they say.

JOANNA:

They? Who's they?

ANDY:

That's not important. All that matters is that she's alive now. I saved her. For you. I did it all for you.

CUT TO:

29. INT. PERCY'S CARAVAN.

DOCTOR:

He brought her back from the brink of death. But how?

PERCY:

I can't tell you, Doctor.

DOCTOR:

But you know, don't you? Because you were trying to stop it happening.

FX: PERCY MOVES AROUND THE CARAVAN, MAKING TEA.

PERCY:

I've done nothing else for the past forty years.

DOCTOR:

Forty years?

PERCY:

Others have tried, of course. They hear stories about this place, rumours, and come to try and bring back their loved ones. But I've always stopped them, before.

DOCTOR:

By smashing their radios and television sets?

PERCY:

Because that's part of it, don't you see?

DOCTOR:

Because the act of remembering creates a psychic link between the past and the present. The voice that Joanna heard was the link being established..

PERCY:

You know more about it than I do. All I know is that's there's something about this place that means the dead don't stay dead.

DOCTOR:

When you say this place, you mean this caravan site?

PERCY:

No, we're on the very edge of it here. It's like a circle.

DOCTOR:

Show me on the map.

FX: HE UNFOLDS IT, LAYS IT OUT ON THE TABLE.

PERCY:

We're here. The stone circle's at the centre, and it's about half a mile all around.

DOCTOR:

So the affected area includes the abandoned monastery?

PERCY:

That's why the monks left. It wasn't the reformation that did for them. It was all their dead buddies turning up after they'd buried them. As soon as they remembered them in their prayers, down came the mist... bringing the dead with it.

DOCTOR:

So, within this perimeter, time is at a standstill. There's no past or future, only the here and now. The question is, how do we get time moving again?

PERCY:

Ah, well, I can't tell you that.

DOCTOR:

Can't? Because you don't know or because you don't want to tell me?

PERCY:

Because I'm not allowed to. You'll just have to work it out for yourself, won't you?

MUSIC LINK.

30. INT. JOANNA'S CARAVAN.

SUSANNAH:

(STILL SLEEPING)

JOANNA:

I still can't believe she's alive. Oh my god, mum and dad! They're gonna be over the moon when they find out.

ANDY:

Listen. We're gonna have to be careful. If this gets out, the press will go bananas.

JOANNA:

So? We can sell our story, make some money.

ANDY:

Don't be stupid. They'll say it was a miracle. There'll be people flocking here to bring back their dead relatives.

JOANNA:

And what's so bad about that?

ANDY:

That can't happen.

JOANNA:

What, cos you want it to stay as your little secret?

ANDY:

No. We just have to keep this quiet. (FX: ANDY GETS UP, MOVES THROUGH CARAVAN) We're gonna have to wake her.

JOANNA:

No. Let her sleep.

ANDY:

We have to get away from here as soon as possible.

JOANNA:

How? We tried. The car won't start.

ANDY:

We can push it. Or walk to the village, if we have to. But we have to go. Now!

MUSIC LINK.

31. INT. DOCTOR'S CARAVAN.

FLIP:

So you know about this place, what's it called? Abbey Marston?

CONSTANCE:

Just that there was an R.A.F. station here during the war. I don't even know if it's still here.

FLIP:

Maybe we should go and check?

CONSTANCE:

And get ourselves lost again? And besides, the Doctor said we should wait here.

FLIP:

And you always do what the Doctor tells you?

CONSTANCE:

I respect his advice. As should you. (BEAT) Though I wish he wouldn't keep finding excuses for not taking us home.

FLIP:

You've had enough?

CONSTANCE:

It just feels like my whole life is on hold. I'd quite like to resume it. And besides, you have a wedding to go to!

FLIP:

Yeah, don't remind me. I'm sure the Doctor will get us where we need to be. Eventually. Maybe he finds it hard, saying goodbye.

FX: DOOR OPENS.

FLIP:

Ah, speak of the devil.

DOCTOR:

Ladies, you're probably bored rigid sitting around waiting for me. How do you fancy a little field trip?

MUSIC LINK.

32. EXT. CARAVAN SITE.

FX: ANDY CARRIES SUSANNAH DOWN STEPS.

SUSANNAH:

(HALF AWAKE) Wha-?

ANDY:

Shush, it's alright. Jo, open the back, could you?

JOANNA:

Shouldn't it have got dark by now?

ANDY:

Never mind that, just open her up.

FX: JOANNA OPENS CAR DOOR.

ANDY:

(PUTS SUSANNAH INSIDE) Right. Now get ready to push.

PERCY:

It won't work, you know.

JOANNA:

(STARTLED, WHERE THE HELL DID HE SPRING FROM?) What?

PERCY:

You can't leave. Not while you have her with you.

ANDY:

Oh really. And who's gonna stop us? You?

PERCY:

No, not me. The mist.

ANDY:

What?

PERCY:

But you don't have to take my word for it. Please, go ahead and try. See how far you get! (LAUGHS)

33. EXT. STONE CIRCLE.

FX: DOCTOR AND FRIENDS WALKING THROUGH BRAMBLES.

FLIP:

There's no mist this way?

DOCTOR:

No. I think it only acts as a barrier around the perimeter.

CONSTANCE:

That sense of dread I felt, that was to stop me leaving?

DOCTOR:

Yes. Literally a psychological barrier. Whereas now we are slap-bang in the centre.

FX: THEY EMERGE INTO AN EXPOSED AREA.

FLIP:

The stone circle?

DOCTOR:

I think it's safe to assume it was constructed because of the.. properties of the area.

CONSTANCE:

People returning from the dead.

DOCTOR:

Perhaps it was used to gather people together in remembrance, to summon those they had lost.

FLIP:

So, this place, it can bring back anyone who has died, just by you thinking about them?

DOCTOR:

As long as the feeling is strong enough.

FLIP:

So that's why Andy brought all those photos of Susannah.

DOCTOR:

To intensify Joanna's sense of loss, yes.

FLIP:

What a git!

CONSTANCE:

But this stone circle isn't causing this "effect"?

DOCTOR:

No. The source must be underground and ancient. Buried in the Earth since before the dawn of mankind...

FLIP:

Buried? By who?

DOCTOR:

Impossible to tell. A relic of a long-forgotten war? Or a gift to help foster humanity? Either way, these stones are probably just a marker.

FLIP:

And they are? Just stones?

FX: DOCTOR PATS ONE.

DOCTOR:

(GENTLY MOCKING HER) As far as one can tell.

FLIP:

But you said it was used for human sacrifice.

DOCTOR:

Ah. That was the leaflet, not me.

CONSTANCE:

I think the idea of the Celts practising human sacrifice was just a myth put about the Romans, to justify wiping them out.

FLIP:

(SHE SITS) So what were these two big rocks used for?

CONSTANCE:

Ah. They probably did practice animal sacrifice.

FLIP:

Ugh. You mean these are basically two big butcher's slabs?

CONSTANCE:

Well, sacrificial altars. For goats, chicken, wild boar. It's odd that there are two of them, though.

DOCTOR:

Yes. You'd think that one would be enough...

MUSIC LINK.

34. INT. JOANNA'S CARAVAN.

ANDY: (OUTSIDE DOOR)

Jo! It's me.

FX: HE OPENS DOOR.

JOANNA:

Well? Can we leave?

FX: ANDY CLOSSES DOOR BEHIND HIM.

ANDY: (ENTERING)

No. It's no good. I tried, but it was like the old man said. As soon as I walked into the mist, there was this feeling pushing me back. It's hard to describe. It was like every step was bringing me closer to death. It was like... I could hear them, whispering to me. The dead!

JOANNA:

So we're stuck here.

SUSANNAH:

(WAKING) What – what did you say?

JOANNA:

It doesn't matter. Go back to sleep.

SUSANNAH:

No, you said something. About us being stuck here.

ANDY:

That's right. None of us can leave. Not while you're here.

JOANNA:

Andy, why didn't you think about this before?

ANDY:

Because I didn't know!

JOANNA:

Oh, I'm sorry. I thought you'd got it all worked out!

SUSANNAH:

Stop it! Please! Both of you. (BEAT) Andy. You mean I can never leave here? I can never go back home and see mum and dad again?

ANDY:

That's what it looks like, yes.

SUSANNAH:

Can I talk to them, on the telephone?

ANDY:

I tried the phone again on the way back. It's dead.

JOANNA:

It doesn't matter. The only thing that matters is that you're here, you're alive again.

SUSANNAH:

But what's the point if I can never go anywhere? Why did you have to bring me back? I was dead. Why did you have to bring me back?

MUSIC LINK.

35. EXT. MANOR RUINS.

FX: DOCTOR WALKING THROUGH OVERGROWN RUBBLE, RAFTERS SHIFTING AND CREAKING IN THE BREEZE.

DOCTOR: (CALLS OUT)

Well, I think it's safe to say this station is no longer active.

FX: CONSTANCE APPROACHES, PICKING HER WAY OVER RUBBLE.

CONSTANCE:

That's something of an understatement. There's no roof, what's left is falling to bits. It looks like a bomb hit it.

DOCTOR:

Maybe it did. Even the best-kept secrets can be discovered.

CONSTANCE:

But it's still being left off the maps. Which means they're still trying to keep it quiet. Unless there is something here that poses a threat. Radiation? Or chemical waste?

DOCTOR:

Well, it can't be that bad, or we wouldn't still be breathing.

CONSTANCE:

(SARCASTIC) That's very reassuring.

DOCTOR:

Plus, look! Birds' nests. Swallows. They've been coming back here year after year, raising their young.

CONSTANCE:

But they're not here now. (BEAT) It's so quiet.

DOCTOR:

Well, until Flip gets here. Where is she?

CONSTANCE:

I thought she was with you.

DOCTOR:

No. I thought she was with you.

MUSIC LINK.

36. EXT. CARAVAN PARK.

FX: FLIP APPROACHING.

PERCY:

Lost your friends?

FLIP:

Not quite. They were busy looking round some old ruin, I thought I'd leave them to it.

PERCY:

You've been to the manor? Didn't you see the signs?

FLIP:

Yeah, but unfortunately when you or I see a sign saying 'Danger Keep Out', the Doctor sees a 'Welcome' mat. Why? Is there something there he shouldn't see?

PERCY:

No. No, there's nothing there now.

FX: THE CAMPSITE TELEPHONE RINGS. CONTINUES IN B/G.

FLIP:

Phone's ringing.

PERCY:

I won't be for me.

FLIP:

Why? Doesn't anyone ever call you?

PERCY:

They used to, but I never answered, and then they stopped calling. No, if the phone's ringing now, it's for you. If you know what's good for you, you won't answer it.

FLIP:

Why not? (BEAT) Cos it's someone else that's dead, isn't it? Like Susannah. It'll bring them back. Someone I know that's dead...

FX: PHONE HAS STOPPED RINGING DURING THIS. FLIP ANSWERS IT.

FLIP:

Hello? Hello? (NO REPLY) There's no-one there. (FX: SHE RETURNS RECEIVER) So, Percy - (SEES HE'S WANDERING OFF) Hey, come back! (FX: HE SHUTS DOOR OF CARAVAN) Oh, be like that!

FX: DOCTOR AND CONSTANCE ARE ABOUT TEN YARDS AWAY.

DOCTOR:

(CALLS OUT) Philippa!

CONSTANCE: (APPROACHING)

We thought you'd got lost in the mist.

FLIP:

(THINKING ON HER FEET) Yeah, and I ended up back here. You were right about there being no way out.

DOCTOR:

I'm afraid there's a very good reason why we're cut off from the outside world.

FLIP:

What's that?

DOCTOR:

There's something here that allows visitors to rescue the dead from the brink of death. So the only way to prevent a temporal paradox is if they are returned from whence they came.

FLIP:

To die. You mean, they have to die.

DOCTOR:

Yes. Only then will history remain unchanged. And until they are sent back, this place remains... outside time.

FLIP:

But we can still leave, in the TARDIS?

DOCTOR:

True. But that won't do Joanna and Andy any good. Susannah has to be returned to her own timeline, painful as that may be.

CONSTANCE:

And once she goes back, things will return to normal?

DOCTOR:

I think so. The mist will rise, the power will come back on, and Andy and Joanna will be able to drive away.

FX: THEY HALT.

FLIP:

But we're leaving?

FX: DOCTOR UNLOCKS TARDIS DOOR.

DOCTOR:

I have a feeling that the fact there was an R.A.F. research station here during World War Two was not a coincidence.

FLIP:

But you're gonna come back, right?

DOCTOR:

Of course. It may be problematic to return instantly, but we should be back within an hour or so.

FLIP:

In that case, I want to stay. (SHE WANTS TO KNOW WHO WAS ON THE PHONE SO THIS A RUSE)

DOCTOR:

What?

FLIP:

You'll need someone to keep an eye on things here, make sure nobody tries anything stupid. So I'm volunteering.

DOCTOR:

If you're sure?

FLIP:

I wouldn't say it if I wasn't.

DOCTOR:

Then, thank you. We won't be long.

FLIP:

You'd better not be.

FX: DOCTOR GOES INSIDE.

CONSTANCE:

Good luck.

FLIP:

You too, have fun investigating.

FX CONSTANCE GOES INSIDE. DOOR CLOSES. TARDIS TAKES OFF.

FLIP:

(MOMENT OF APPREHENSIVE GUILT) Sorry, Doctor. Had to be done!

FX: JOANNA RUNS UP TO FLIP.

JOANNA:

Where've they gone?

FLIP:
What?

JOANNA:
Don't act all butter-wouldn't-melt, I saw them. If your mates can up sticks and pop off, then why can't we?

FLIP:
It doesn't work like that...

FX: DOOR OF PERCY'S CARAVAN OPENS QUIETLY, HE LEAVES.

JOANNA:
Then how does it work like — (FLIP'S NOT PAYING ATTENTION) Hey, look at me when I'm talking to you.

FLIP:
(LOUDER WHISPER) Shhh. It's Percy. He's just sneaked out of his caravan.

JOANNA:
(SEES HIM, ALSO LOUD WHISPER) Carrying his axe. Where's he going?

FLIP:
Into the woods, by the look of it. (SETTING OFF AFTER HIM)
Come on!

JOANNA:
You're not going after him?

FLIP:
Why not? You can stay here if you like, but I want to find out what he's up to!

FX: FLIP RUNS INTO BUSHES.

JOANNA:
(RELUCTANTLY GOING AFTER FLIP) Fine, let's both get murdered..

37. EXT. MANOR.

MUSIC: ESTABLISH 1940S WARTIME ATMOSPHERE.

FX: SOLDIERS MARCH PAST, BOOTS ON GRAVEL. A CAR PULLS UP.
DOCTOR AND CONSTANCE GET OUT.

DOCTOR:

Many thanks for the lift!

CONSTANCE:

Yes. Much appreciated!

FX: HARDWICK APPROACHES WEBSTER WHO IS STILL IN PURRING CAR.

HARDWICK:

Who are these people, Sergeant?

WEBSTER:

The Doctor and his assistant are here on behalf of S Branch, sir.

HARDWICK:

And you were detailed to give them a lift?

WEBSTER:

No, sir. Their transport broke down on the other side of the woods, they were making their way here when I found them.

DOCTOR:

And very grateful we are too.

HARDWICK:

So you're one of Professor Lindemann's boffins, are you?

DOCTOR:

That's right. My papers.

HARDWICK:

(CHECKING PAPERS) I wasn't informed of your visit.

DOCTOR:

Nor was I until a few hours ago.

CONSTANCE:

Not going to be a problem, is it?

HARDWICK:

No, these seem to be in order. (HE RETURNS PAPERS) Doctor Lethbridge-Stewart, Leading Wren Clarke. Welcome to Abbey Marston. (FX: STAMP AND SALUTE) Captain Hardwick, at your service.

DOCTOR:

So what precisely do you do here? As you might expect, my briefing was... somewhat cursory.

HARDWICK:

Easiest thing will be for you to see for yourself. You've arrived just in time for the evening show!

38. EXT. WOODS.

FX: FLIP AND JOANNA PUSHING THROUGH BRAMBLES.

FLIP:

He must've gone this way.

JOANNA:

He could be anywhere in this mist. So we could we, for that matter.

FLIP:

There's that feeling again. The psychological barrier.

FX: PERCY HACKING AT A TREE WITH AN AXE FROM NOW ON.

JOANNA:

(WHISPER) Shhh! Over there! Look!

FX: THEY HALT.

FLIP:

It's Percy!

JOANNA:

What's he doing? Chopping down a tree for firewood?

FLIP:

I don't think so...

FX: PERCY CRACKS OPEN TREE.

JOANNA:

There's something inside it. Oh my - (GASPS, THEN REALIZES SHE'S GIVEN HERSELF AWAY) Uh-oh.

PERCY:

I know you're there.

FLIP:

I'm sorry, we didn't mean to intrude. What are you doing?

PERCY:

(SWINGS AXE) This is nothing to do with you!

JOANNA:

(DODGES IT) Hey, careful with that thing!

PERCY:

Leave me alone. Go! Go!

ANDY: (APPEARING FROM NOWHERE)
Or what?

ANDY/PERCY:
(ANDY SHOVES PERCY TO THE GROUND)

FX: PERCY HITTING GROUND HARD.

JOANNA:
Andy, what have you done?!

ANDY:
He had an axe! He might have killed you!

JOANNA:
Yeah, but you didn't have to kill him!

ANDY:
I haven't killed him. He just banged his head on the way down, that's all.

JOANNA:
He looks dead to me.

FLIP:
No. No, he's breathing.

JOANNA:
Lucky for you, Andy. What are you doing here?

ANDY:
Susannah was worried about you, so I - (FX: FLIP STARTS PULLING THE TREE APART.) Hey, what are you doing?

FLIP:
(PRISING TREE APART) He was trying to get at something in here. and I want to find out what it was.

JOANNA:
Here, let me help.

ANDY:
The trunk's hollow, it must be dead or something. (RETCHING) Oh sweet Mary, there's something alive in there!

FLIP:
No. Not something. Someone. I think it's a human being.

JOANNA:
Covered in, what is that? Glue? Jelly?

FLIP:

I don't know, and I don't want to know. (FX: SHE GRITS TEETH AND STARTS TO PULL OCCUPANT OUT. SLITHERING OF JELLY, LIKE A VET HELPING A COW GIVE BIRTH.) Can you help? It's slippery.

JOANNA:

Ugh. The smell!

ANDY:

Hold on, I'll take this arm, you take the other – and –

FX: THEY HEAVE AND THE OCCUPANT FALLS ONTO THE GROUND.

JOANNA:

You were right. It is a person.

SUSANNAH:

(HOARSE BREATHING WITH SLIGHT GURGLING FROM NOW ON)

ANDY:

And she's alive. She's breathing.

FLIP:

She?

JOANNA:

Hang on, let me get this muck off her face. (RECOGNISES HER) Oh my God... but... but it can't be... [her.] (COMES TO A DECISION) Andy, we have to get her out of here.

ANDY:

What?

JOANNA:

Before Percy comes around. You saw what he was trying to do. He was trying to kill her!

FLIP:

We don't know that.

JOANNA:

Well, you can stay and chat if you like, but I'm not leaving her here with him.

ANDY:

Joanna, think about this, she can't really be – (your)

JOANNA:

Whoever she is, she's alive!

ANDY:

Alright, I'll carry her, you lead the way. (FX: HELPS LIFT SUSANNAH)

SUSANNAH:

(GURGLING GROAN, STIRRING IN SLEEP)

FX: THEY HEAD OFF.

39. INT. RADIO ROOM.

FX: A DOZEN WRENS OPERATING RADIOS CALLING OUT TO AIRMEN. A TELE-PRINTER OCCASIONALLY RATTLES IN THE CORNER. CHATTER AS FOLLOWS:

WRENS: (EACH ONE CALLING A DIFFERENT PERSON, NOT SAME PERSON! EACH ONE REPEATS THE SAME LINE AFTER 'REPEAT')

Calling Flying Officer Ian Tate. Repeat.
Calling Pilot Officer Lionel Anderson. Repeat.
Calling Flying Officer Thomas Coker. Repeat.
Calling Flying Officer Colin Griffith. Repeat.
Calling Flight Lieutenant John Linder. Repeat.
Calling Pilot Officer Ernest Brown. Repeat.

CHIEF WREN:

One more M.I.A.: Navigator Reginald Hobbs. Wren Cooper.
Photograph of Pilot Officer Harold Oakford. Wren Jones.

CHATTER CONTINUES IN B/G. OVER THIS:

HARDWICK:

This is the nerve centre of the whole operation. As soon as a report comes in of a plane down, the pilots' details are passed into this room so the girls here can start establishing contact with those missing in action.

CONSTANCE:

Establishing contact?

HARDWICK:

I'll admit it's a little... disquieting. You're not religious, are you, Miss Clarke?

CONSTANCE:

Not particularly, no. Why?

HARDWICK:

Good. Because the fact of the matter is that they are trying to make contact... with the dead.

CONSTANCE:

Pilots who have been killed in combat?

CHIEF WREN: (IN B/G)

One more M.I.A.: Navigator William Dudley. Wren Green.

HARDWICK:

Our fallen heroes.

DOCTOR:

But how can you be sure everyone shot down is dead?

HARDWICK:

We can't. If we can't establish contact that means they are still alive somewhere which means we can mount a search and rescue... if possible.

DOCTOR:

So what you are doing here saves lives?

HARDWICK:

Everything we do here is about saving lives. And winning the Battle of Britain, of course!

CONSTANCE:

How exactly do the Wrens establish contact, with the dead?

HARDWICK:

They'll pick them up, on those radio transceivers. You see those headsets they're wearing?

DOCTOR:

Oh yes. Like telephone operators.

HARDWICK:

Precisely. They each have to monitor a number of frequencies. It's not an exact science.

CHIEF WREN: (IN B/G)

Photograph of Navigator Reginald Hobbs for Wren Cooper.

CONSTANCE:

And they all have photographs of each of the missing men?

HARDWICK:

We find it helps with making the link. The more the girls know about the M.I.A.s, the better; Age, place of birth, family and so on. But the photographs seem to be the key.

CONSTANCE:

How do you have photographs of every airman?

HARDWICK:

We have pictures of each and every flight squadron. You must have seen them. Did it never occur to you to wonder why those photographs were taken?

FX: A TELEPHONE RINGS. A WREN PICKS UP.

WREN:

Flying Officer Ian Tate, on his way.

FX: ANOTHER TELEPHONE RINGS.

ANOTHER WREN:

Navigator Reginald Hobbs, on his way.

FX: AND SOON ALL THE TELEPHONES ARE RINGING, BEING ANSWERED, LIKE A BUSY SWITCHBOARD.

WRENS:

Flying Officer Colin Griffith on his way.

Pilot Officer Ernest Brown on his way.

Pilot Officer Lionel Anderson on his way.

Flying Officer David Strickland on his way.

Pilot Officer Harold Oakford on his way.

Flight Lieutenant John Linder on his way.

OVER THIS:

WEBSTER:

Sir, all comms with outside have now ceased.

HARDWICK:

Radio and telephone?

WEBSTER:

Radio and telephone, completely cut off, sir.

HARDWICK:

Very good. Watch the clock, Sergeant.

WEBSTER:

Yes, sir.

FX: WRENS GRADUALLY FALL SILENT.

CONSTANCE:

They're bringing them back. Like Susannah. They're bringing them all back from the moment they died...

DOCTOR:

But why? They won't be able to leave this place, they won't be able to fly again. What's it all for?

HARDWICK:

I should have thought that was obvious, Doctor.

FX: CHIEF WREN'S PHONE RING. SHE ANSWERS IT IN B/G.

CHIEF WREN: (B/G)

Yes, I see, I'll let him know.

WEBSTER:

Sir, the clock has stopped at eight fifteen precisely.

HARDWICK:

The same by my watch. Eight fifteen.

DOCTOR:

"Stop all the clocks, cut off the telephone..."

CHIEF WREN:

Sir. Perimeter guard reports surrounding mist.

HARDWICK:

Then this is it then. We have standstill. Repeat. We have standstill!

FX: ALARM BELL SOUNDS ONCE.

HARDWICK:

Doctor, Mrs Clarke. I think it is time we greeted our guests.

40. INT. JOANNA'S CARAVAN.

FX: DOOR OPENS. PEOPLE CLAMBERING IN.

SUSANNAH:

Where you've been, I was so worried –

JOANNA:

It doesn't matter now. Get the other bed down.

SUSANNAH:

What?

JOANNA:

It drops down from the ceiling. Hang on, I'll do it –

FX: PULLS DOWN A DROP-DOWN BED WITH A RATTLE.

SUSANNAH:

Why? What's going on! Who – who is that?!

FLIP:

We found her. In a tree.

JOANNA:

Get her onto the bed. Andy –

ANDY:

I'm doing it, I'm doing it. (HE LOWERS BODY ONTO BED)

SUSANNAH:

What is that gunk she's covered in? (RECOILS FROM SMELL)

FLIP:

I don't know. Find a towel and help me wipe it off.

JOANNA:

Here.

FLIP:

Thanks. (FX: SHE SCOOPS AWAY JELLY)

SUSANNAH:

(HORRIFIED) No. That's impossible. Take it away! Take it away!

ANDY:

(AMUSED) Recognise the face, do you?

SUSANNAH:

Of course I recognise the face. She's me. She's me!

41. EXT. MANOR.

FX: BLUSTERY WIND.

SOLDIERS:

Sir!

HARDWICK:

At ease, men. Any sign of them yet, Sergeant?

WEBSTER:

Not yet, sir.

CONSTANCE:

(SHIVERS) It's like we're standing inside a cloud.

DOCTOR:

Yes. We're close to the other edge of the circle.

FX: SUPERNATURAL WHOOSHING AS IN SCENE 20.

WEBSTER:

Sir! They're coming through now!

CONSTANCE:

Good lord. There's over a dozen of them!

HARDWICK: (SHOUTS OUT)

That's it. Keep coming! We're expecting you.

YOUNG PERCY: (SHOUTS BACK)

Hey! Where are we? Where's my plane?

HARDWICK: (LOUD BUT NOT SHOUTING)

Gentlemen! As far as you're concerned, a couple of seconds ago, your planes were on fire, you were about to crash into the sea, and here you are. Don't worry. Everything will be explained. But first I need you to give me your names and rank!

FX: WHOOSHING CEASES. ONE BY ONE THE AIRMEN REPLY, CALLING OUT OF THE MIST:

AIRMAN ONE:

Flight Lieutenant John Linder.

AIRMAN TWO:

Pilot Officer Harold Oakford.

AIRMAN THREE:

Flying Officer Ian Tate.

AIRMAN FOUR:

Flying Officer Colin Griffith.

YOUNG PERCY:

Flying Officer Percy Till.

CONSTANCE:

Percy Till. But that's...

DOCTOR:

Yes, the same man. Forty years earlier.

CRASH INTO CLOSING THEME!

END OF PART TWO

PART THREE

MUSIC: OPENING THEME.

REPRISE:

HARDWICK: (LOUD BUT NOT SHOUTING)

I know, I know. Gentlemen! As far as you're concerned, a couple of seconds ago, your planes were on fire, you were about to crash into the sea, and here you are. Don't worry. Everything will be explained. But first. I need your name and rank!

FX: ONE BY ONE THE AIRMEN REPLY, CALLING OUT OF THE MIST:

AIRMAN ONE:

Flight Lieutenant John Linder.

AIRMAN TWO:

Pilot Officer Harold Oakford.

AIRMAN THREE:

Flying Officer Ian Tate.

AIRMAN FOUR:

Flying Officer Colin Griffith.

YOUNG PERCY:

Flying Officer Percy Till.

CONSTANCE:

Percy Till. But that's...

DOCTOR:

Yes, the same man. Forty years earlier.

CUT TO:

43. INT. JOANNA'S CARAVAN.

SUSANNAH:

(HER CLONE IS SLEEPING THROUGH SCENE)

SUSANNAH:

Get that... thing out of here.

FLIP:

That thing is you.

SUSANNAH:

It is not me. It's a... copy or something.

FLIP:

A clone.

ANDY:

Maybe we can wake her up and ask?

JOANNA:

Andy, don't!

FX: HE GENTLY SLAPS THE SLEEPING SUSANNAH ON THE FACE.

ANDY:

Wakey-wakey! Rise and shine!

FLIP:

Try pinching her arm.

ANDY:

(DOES IT) There?

FLIP:

Unresponsive. She's in a coma. I did a course on First Aid with St John's ambulance.

JOANNA:

So what do we do with her?

FLIP:

Keep her warm, until...

JOANNA:

Until the Doctor gets back?

ANDY:

We could do with some more blankets, these are covered in...
(UGH!)

FLIP:

Yeah, I'll get some from our caravan. Don't go anywhere.

FX: FLIP LEAVES.

JOANNA:

If only we could.

MUSIC LINK.

44. INT. BRIEFING ROOM.

FX: HARDWICK MAKING NOTES THROUGHOUT.

HARDWICK:

Flying Officer... Till. Your last mission was reconnaissance of the fortifications at Ostend.

YOUNG PERCY:

Yes, sir.

HARDWICK:

Describe what you saw.

YOUNG PERCY:

Extensive construction work, and dozens of anti-aircraft emplacements. That's what brought us down, sir.

DOCTOR:

Anti-aircraft fire?

FX: AIRCRAFT ENGINES AND GUNFIRE IN B/G AS HE REMEMBERS.

YOUNG PERCY:

Yes, sir. We flew right into it. The engines caught fire and we went into a tailspin. I tried to bail, but the hatch was jammed.

CONSTANCE:

And after that?

YOUNG PERCY:

I remember, the cockpit filled with smoke, burning my lungs. I kept pulling at the hatch. And then nothing.

FX: ENGINES AND GUNFIRE CUTS OUT.

HARDWICK:

That's all you remember?

YOUNG PERCY:

The next thing I know, I was outside this house, in the fog... How did I end up here, sir? Was I rescued?

MUSIC LINK.

45. INT. DOCTOR'S CARAVAN.

FX: FLIP OPENING DRAWERS, PULLING OUT BLANKETS.

FLIP:

(MUTTERING TO HERSELF) Blankets, blankets. Who could live in one of these things? Would drive you mad.

FX: DOOR OPENS.

PERCY:

(OUT OF BREATH) What have you done with it?

FLIP:

Done with what?

PERCY:

The sham! ... The thing from the tree!

FX: DURING THIS, THEY ARE MOVING AROUND ROOM – PERCY CIRCLING TABLE, FLIP BACKING AWAY.

FLIP:

You mean the other Susannah?

PERCY:

It is an abomination. It must be destroyed.

FLIP:

So that's what you were doing in the wood?

PERCY:

It is the only way. To save us from the evil!

FLIP:

What evil?

PERCY:

You stupid girl, I don't have time for this –

FLIP:

Nor do I. Here. Have a blanket. (SHOVES BLANKETS IN HIS FACE)

FX: PERCY KNOCKED OVER.

PERCY:

(KNOCKED OFF BALANCE)

FLIP:

Is this how you treat all your guests? (FX: KEY JANGLE) Key!
(LAUGHS)

FX: SHE LEAVES, LOCKING DOOR BEHIND HER. PERCY IS TRAPPED UNDER BLANKET, HE PUSHES IT ASIDE DURING THE FOLLOWING:

PERCY:

You stupid, interfering -

FX: PERCY TRIES DOOR, RATTLES IT, IT WON'T BUDGE.

FLIP: (OUTSIDE)

Catch you later, big man!

FX: PERCY THUMPS DOOR.

PERCY:

You can run as much as you like! The mist won't let you go!

MUSIC LINK.

46. INT. BRIEFING ROOM.

YOUNG PERCY:

Sir. Will I be able to return to my squadron?

HARDWICK:

I don't know if that will be possible -

YOUNG PERCY:

It weren't my fault we were shot down, sir. But if you let me go back, I'll make sure it doesn't happen again.

HARDWICK:

That was the reason for our little discussion here. To learn from our mistakes.

FX: KNOCK ON DOOR.

HARDWICK:

Yes?

CHIEF WREN:

You're needed in interview room two, sir.

HARDWICK:

Right, I think we're done. Excuse me.

FX: HE LEAVES. DOOR CLOSES.

YOUNG PERCY:

I don't understand. Why can't I go back to my squadron?

CONSTANCE:

Because all this is just a temporary reprieve. Percy, this may be hard to take... but you died.

YOUNG PERCY:

(LAUGHS) What? You're having a laugh with me, aren't you?

DOCTOR:

I only wish we were.

CONSTANCE:

You didn't make it back home.

YOUNG PERCY:

But I'm here, I'm alive. Aren't I? Aren't I?

FX: DOOR OPENS.

WEBSTER:

Flying Officer Percy Till?

FX: TILL STANDS TO ATTENTION.

YOUNG PERCY:

Yes, sir?

WEBSTER:

It's time for you to go.

MUSIC LINK.

47. EXT. MANOR.

FX: WEBSTER READING OUT ROLL-CALL IN B/G OF THIS SCENE.

WEBSTER:

Pilot Officer Ernest Brown.
Flying Officer Thomas Coker.
Pilot Officer Trevor Finn.
Flying Officer Colin Griffith.
Navigator Reginald Hobbs.
Flight Lieutenant John Linder.

EACH REPLIES:

AIRMEN:

Yes, sir.

FX: THIS IS ALL SOME WAY OFF, AS OVER THIS, NEARBY:

DOCTOR:

You're sending them back?

HARDWICK:

Have to. Or we'll all be stuck here 'til the crack of doom.

CONSTANCE:

But they don't know what's going to happen to them.

HARDWICK:

We find it is the best way.

CONSTANCE:

You're deliberately sending them back to their deaths.

HARDWICK:

That's war. And besides, the deed has been done. They're the lucky ones. They've been granted a stay of execution. An hour's extra living on borrowed time.

DOCTOR:

Just so that you can grill them for information.

HARDWICK:

If it delivers victory, then it's all to the good.

FX: WEBSTER HAS FINISHED HIS ROLL-CALL.

HARDWICK: (LOUD, ADDRESSING AIRMEN)

Officers! Your transport back to barracks has arrived. The bus is waiting for you at the end of the driveway.

AIRMEN:

(MILD CONSTERNATION, CHATTING AMONGST THEMSELVES)

HARDWICK:

... Yes. I'm afraid it's obscured by this... infernal mist, but just keep walking and you will find it.

AIRMEN:

(NOT SURE ABOUT THIS AT ALL)

HARDWICK:

Goodnight, gentlemen. And good-luck!

AIRMAN ONE:

No. No, we're not goin'!

HARDWICK:

I'm sorry?

AIRMAN ONE:

You're tryin' to send us back, where we came from!

HARDWICK:

What is this nonsense? The bus is waiting for you, lad!

AIRMAN ONE:

Then why don't you come with us, sir?

AIRMEN:

(OTHERS JOIN IN) Yeah, why don't you come?/I bet there isn't a bus./He wants us all out of the way. (ADLIB, ETC)

HARDWICK:

(ADDRESSING NEARBY ARMY OFFICER) Sergeant Webster?

WEBSTER:

Yes, sir?

HARDWICK:

Give them some encouragement, could you?

WEBSTER:

Yes, sir.

FX: BURST OF RIFLE FIRE.

HARDWICK:

You will not disobey an order! Or I'll have you shot, every man jack of you! Now, go to the bus! Quick march!

AIRMAN:

(SUBSERVIENT MUTTERING)

FX: AIRMEN MARCH AWAY, BOOTS ON GRAVEL. SUPERNATURAL WHOOSHING.

CONSTANCE:

They're going!

DOCTOR:

What choice do they have?

FX: SOUND OF AIRMEN WALKING AND WHOOSHING FADES.

WEBSTER:

All airmen departed, sir.

HARDWICK:

Thank you, Sergeant. Now, Doctor, Leading Wren Clarke. Any moment now, the clocks will start, and the mist will clear!

MUSIC LINK.

48. INT. JOANNA'S CARAVAN.

SUSANNAH:

(HER CLONE IS SLEEPING THROUGH SCENE)

ANDY:

You locked him in your caravan?

FLIP:

Yeah. Luckily he didn't have his axe with him, but even so, I don't expect it'll keep him long.

JOANNA:

We can't all hide in here, there isn't room.

ANDY:

Yeah, and more to the point, it's the first place he's gonna look!

SUSANNAH:

Maybe I should go back.

JOANNA:

Oh no you don't.

SUSANNAH:

But as long as I'm here, you're not safe.

JOANNA:

No. I've lost you before. I'm not losing you again.

FLIP:

Yeah, let's stick a pin in that for now. (FX: FLIP DRUM-ROLLS ON TABLE) I'm gonna check out Percy's caravan.

JOANNA:

Why?

FLIP:

Well, at the very least I can hide his axe!

JOANNA:

I'll come with you.

ANDY:

Me too.

FLIP:

Fine, the more the merrier.

FX: FLIP OPENS DOOR.

SUSANNAH:

I'll stay here. Me and my 'clone' in our mobile home.

FLIP:

Cheers. We'll be back before you know it.

MUSIC LINK.

49. INT. RADIO ROOM.

FX: THE WRENS ARE BACK AT WORK AT THE SWITCHBOARD IN B/G.

WRENS:

Pilot Officer Ernest Brown returned to point of origin.
Flight Lieutenant John Linder returned to point of origin.
Pilot Officer James Whittle returned to point of origin.
Flying Officer Ian Tate returned to point of origin.
Navigator Reginald Hobbs returned to point of origin.
Pilot Officer Harold Oakford return to point of origin.

OVER THIS:

HARDWICK:

Sergeant Webster, what's the situation outside?

WEBSTER:

Mist barrier still present, sir.

HARDWICK:

Radio and telephone?

WEBSTER:

Still cut off, sir.

DOCTOR:

Problem, Captain?

HARDWICK:

We should be back in real-time by now.

FX: CHIEF WREN APPROACHES.

CHIEF WREN:

Sir. We have a discrepancy.

HARDWICK:

What sort of discrepancy?

CHIEF WREN:

One of the airmen is unaccounted for. Seems he didn't return through the mist with the others.

HARDWICK:

Meaning he is still here, somewhere.

CHIEF WREN:

Yes, sir.

HARDWICK:

What's his name?

CHIEF WREN:

Flying Officer Percy Till, sir.

CONSTANCE:

Percy —

HARDWICK:

The man I left with you, Doctor, and Leading Wren Clarke.

DOCTOR:

What are you implying?

HARDWICK:

What did you say to him?

DOCTOR:

Nothing.

CONSTANCE:

Nothing at all.

HARDWICK:

Sergeant Webster, I want a full search of the building and the exclusion zone. An airman called Percy Till has done a moonlight flit.

WEBSTER:

Sir!

HARDWICK:

Tell the men, if he resists, they are authorised to shoot.

WEBSTER:

Yes, sir.

DOCTOR:

Is that strictly necessary —

HARDWICK:

This is my show, Doctor. You'd better hope my men do find him. Because while he's here, he's preventing us from getting back!

MUSIC LINK.

50. INT. PERCY'S CARAVAN.

FX: DOOR FORCED OPEN.

ANDY:

(FORCES DOOR) There!

FLIP:

Lucky he left his axe outside. Okay, Andy, take it away and hide it.

ANDY:

What?

FLIP:

So he can't find it again. Am I being complicated?

ANDY:

You're a bossy little number, aren't you?

JOANNA:

Andy, for once in your life, do as you're told.

ANDY:

Fine. Gang up on me.

FX: HE GOES. THEY START OPENING DRAWERS, SHIFTING BOOKS.

JOANNA:

What are we looking for?

FLIP:

Clues!

FX: JOANNA FINDS OLD TIN BOX.

JOANNA:

This looks promising. (FX: SHE PRISES IT OPEN) Ah, it's a load of war memorabilia. Medals and stuff.

FLIP:

Let's have a butcher's. (FX: DIGS THROUGH JUNK) He's got some photos of himself in the air force and... (SEES SOMETHING) Oh.

JOANNA:

What is it? (BEAT) Hang on, that photo's your mate.

FLIP:

Yeah. For some reason, he's got Connie's identity card...

MUSIC LINK.

51. EXT. WOODS.

FX: DOCTOR AND CONSTANCE PUSHING THROUGH UNDERGROWTH.

CONSTANCE:

Where are we going? Back to the TARDIS?

DOCTOR:

No. You heard the Captain. If they find Percy, they're liable to kill him.

CONSTANCE:

But we met him, in the future.

DOCTOR:

Exactly. So we need to find him first.

CONSTANCE:

I suppose this is a good place to hide, it's completely overgrown - (SEES SOMETHING) Oh good heavens.

DOCTOR:

What?

CONSTANCE:

(RECOILING, YUK!) There's... something inside this tree.

FX: DOCTOR PRISES APART DEAD BARK.

DOCTOR:

You're right. It's covered in... ugh. Sap?

FX: DOCTOR CLEARING AWAY GLOOP.

CONSTANCE:

(RECOILS) The smell!

DOCTOR:

That's not the worst of it. Look.

CONSTANCE:

A skeleton. A human skeleton. Why would anyone stick a skeleton inside a dead tree?

DOCTOR:

I don't think they did.

CONSTANCE:

What?

DOCTOR:

This skeleton isn't the remains of a human. It's partially-formed.

CONSTANCE:

Partially-formed? You mean... grown?

DOCTOR:

Yes. I think it gestated inside this trunk, with this (FX: GLOOP) as some sort of amniotic fluid.

CONSTANCE:

Like an embryo? But it's an adult!

DOCTOR:

Yes. Which raises several disturbing possibilities.

CONSTANCE:

There are more of them over here. (FX: SHE TRAMPS OVER TO THEM, MOVING AWAY FROM US) Five... six...

DOCTOR:

All at the same stage of development?

CONSTANCE:

No, no. This one has muscle tissue, internal organs, a brain. You were right. They're being fabricated from the inside out.

FX: DOCTOR CLOSES TREE. SHLUPP!

DOCTOR:

But the process has been interrupted. They're no longer needed, so the material is being re-absorbed.

CONSTANCE:

Not all of them. I think this one's finished.

FX: DOCTOR HURRIES OVER, PULLS OPEN A TREE.

DOCTOR:

And breathing. Help me!

FX: THEY PULL THE BODY OUT, DELIVERING-A-CALF STYLE.

CONSTANCE:

(PULLING)

DOCTOR:

(PULLS) There.

CONSTANCE:

Ugh, it's covered in - (YUK!)

DOCTOR:

It? Don't you recognise him?

CONSTANCE:

(RECOGNIZES HIM) Oh. Oh. I see what you mean.

DOCTOR:

It's an exact duplicate, in every detail. A clone!

FX: YOUNG PERCY EMERGES FROM BUSHES.

YOUNG PERCY:

Alright, don't move, you two. Don't even turn around.

DOCTOR:

Why? Because then we might realise you're not carrying a gun?

YOUNG PERCY:

I said don't move! (NOTICES BODY) What are you doing, anyway?
What's that?

CONSTANCE:

If you must know, we found him inside a tree trunk.

YOUNG PERCY:

Him?

DOCTOR:

It's you, Percy. Another you!

MUSIC LINK.

52. INT. PERCY'S CARAVAN.

FX: FLIP STILL RUMMAGING THROUGH TIN.

JOANNA:

Hang on. Your mate was in the second world war?

FLIP:

Yeah, she did code breaking at Bletchley Park.

JOANNA:

Where?

FLIP:

Oh, it's not famous yet. But if Percy met her, that means he was at the R.A.F. place too!

JOANNA:

What R.A.F. place?

FLIP:

Abbey Marston, the ruin on the other side of the woods. But what was he doing there? And how did he end up with her I.D.?

JOANNA:

Don't look at me, I don't even understand the question.

FX: FLIP FINDS BOOK AT BOTTOM OF TIN.

FLIP:

Wait a mo. He's kept a diary, or a journal, or whatever you call it. He's written it all up! (FX: FLIP LEAFS THROUGH IT) The Doctor... here we are. "I found them in the woods with a sham of myself, created by the instrument beneath the Earth."

JOANNA:

A "sham"?

FLIP:

That's what Percy – the old Percy – called the Susannah we found inside the tree. Hang on. (READS) "The Doctor warned me that I had been missed, and..."

OLD PERCY: (NARRATION, OVERLAP WITH FLIP'S LINE)

... a search was in progress. But he told me he had a plan. Between us we lifted the sham and carried it through the woods to an ancient stone circle...

CROSS INTO NEXT SCENE FROM NARRATION:

53. EXT. STONE CIRCLE.

FX: DOCTOR AND YOUNG PERCY ARE CARRYING BODY.

YOUNG PERCY:

What are we doing here?

DOCTOR:

Call it a hunch.

CONSTANCE:

A hunch?

DOCTOR:

About why this place was built.

YOUNG PERCY:

The stone circle?

DOCTOR:

I'd assumed it was just a marker, for an... instrument beneath the Earth... but what if it's more than that?

CONSTANCE:

What is it if it's not just a marker?

DOCTOR:

A control panel. (BEAT) Alright, Percy, let's lay out your... doppelganger on one of the altar stones.

PERCY:

Which one?

DOCTOR:

This one. (FX: THEY LOWER BODY ONTO LEFT SLAB) I'm guessing it works this way around..

CONSTANCE:

This is just guesswork?

DOCTOR:

Well, I have a fifty percent chance of being right.

CONSTANCE:

Which means you have a fifty percent chance of being wrong!

YOUNG PERCY:

What are you two talking about?

DOCTOR:

This... 'temple' was built for a specific purpose.

YOUNG PERCY:

And what's that?

DOCTOR:

You need to lie down on the other altar.

OLD PERCY: (NARRATION)

I didn't have a clue what the Doctor meant, but for some reason I trusted him. I suppose it was because I had nothing to lose. So I laid down on the altar...

FX: UNEARTHLY THROB OF POWER.

CROSS TO:

54. INT. PERCY'S CARAVAN.

FLIP:

(READING) At first, nothing happened. Then a strange fatigue came over me and I closed my eyes. I must have fallen asleep, for how long I could not say...

CROSS BACK TO:

55. EXT. STONE CIRCLE.

OLD PERCY: (NARRATION)

But when I opened my eyes again, I was lying on the other altar, and feeling more alive than I had ever felt before.

YOUNG PERCY:

(WAKING) What happened?

CONSTANCE:

How do you feel?

YOUNG PERCY:

Fine. No, better than fine. Great. How did I get over here?

DOCTOR:

You didn't. Look.

OLD PERCY: (NARRATION)

I looked across – to see myself lying on the other altar. Or rather, my body, in what appeared to be a state of unconsciousness. And a state of undress – as I was now wearing its uniform.

YOUNG PERCY:

But I don't – how?

CONSTANCE:

Your mind moved across. You fell asleep in one body – and woke up in a new one.

DOCTOR:

I, ahem, took the liberty of transferring your accoutrements. Don't worry. Leading Wren Clarke averted her eyes.

YOUNG PERCY:

Sorry, my 'new' body? You mean, the one from inside the tree?

DOCTOR:

Yes. It turns out my hunch was correct.

YOUNG PERCY:

I'm very happy for you. Would you mind explaining it to us lesser mortals?

FX: SOLDIERS APPROACH.

WEBSTER: (DISTANT)

Over there! There's someone in the stone circle!

CONSTANCE: (OVER THIS)

Doctor.

DOCTOR:

I see them. Percy, can you stand?

YOUNG PERCY:

(GETTING UP) Yeah, course, why?

DOCTOR:

Then I recommend you hide behind the altar. Now!

YOUNG PERCY:

Right, yeah.

FX: HE HIDES AS SOLDIERS APPROACH.

CONSTANCE:

What about the other one, the 'original'?

DOCTOR:

It's now a body without a mind.

CONSTANCE:

But he – it – is still alive. It's still breathing.

DOCTOR:

Merely an autonomic response, it's not alive in any real sense.

OLD PERCY: (NARRATION)

I watched from hiding as the soldiers entered the stone circle and surrounded my old body, keeping their rifles raised as though they were expecting it to make a break for it at any second.

WEBSTER:

What's he doing? Having a kip?

DOCTOR:

No idea. He was like this when we found him.

WEBSTER:

(CONSIDERS, THEN) Alright, men, take him away!

SOLDIERS:

Yes, sir!

CONSTANCE:

What are you going to do with him?

WEBSTER:

Our orders are to return him to the mist.

DOCTOR:

I don't think that will be necessary. Look.

FX: BLUSTERY WIND WITH SUPERNATURAL WHOOSHING DURING THIS:

OLD PERCY: (NARRATION)

I lifted my head, to see that the stone circle was enclosed in an impenetrable fog. The soldiers stepped back in fear as a curtain of mist flowed into the circle and enveloped the body on the altar. A moment later, the body was gone, and the fog faded away to nothing.

FX: WHOOSHING CEASES.

CONSTANCE:

What happened? Where's he gone?

DOCTOR:

Back to his appointment with the Grim Reaper.

WEBSTER:

Alright, men! Back to H.Q., at the double!

SOLDIERS:

Yes, sir!

FX: SOLDIERS LEAVE.

CONSTANCE:

That's the purpose of this place... to bring people back from the point of death, and give them new bodies?

DOCTOR:

And then return the mindless originals to die at their allotted time and place.

CONSTANCE:

Meaning no "temporal paradox"!

DOCTOR:

Precisely. This place isn't here to bring back the dead for a farewell chat. It's to enable them to cheat death itself!

(BEAT) Alright, Percy. You can come out now!

MUSIC LINK.

56. INT. PERCY'S CABIN.

JOANNA:

So that's why we found that other Susannah — it's the same thing, a "sham".

FLIP:

Looks like it.

JOANNA:

So all we have to do is take them both to the circle, Susannah will get a new body... and we can all go home.

FLIP:

I don't know if it's as simple as that.

JOANNA:

What else does it say?

FLIP:

"I returned with the Doctor and Constance —"

FX: PHONE RINGS OUTSIDE.

JOANNA:

The phone.

FLIP:

We should leave it.

FX: FLIP PUTS DIARY IN TIN, CLOSES THE LID AND PUTS IT BACK IN A DRAWER DURING THE FOLLOWING:

JOANNA:

We don't know who it will be.

FLIP:

It'll be someone else who's dead, and I think we've got enough.

JOANNA:

I'm gonna answer it.

FX: SHE GOES OUT. CONTINUE TO:

57. EXT. CAMP SITE.

FX: PHONE RINGS AGAIN AS FLIP AND JOANNA EMERGE FROM CARAVAN.

FLIP:

I don't think that's a good idea.

JOANNA:

Are you gonna stop me?

FX: ANDY APPROACHES.

ANDY:

Hey. Well, I got rid of it, bottom of the septic tank. (FX: PHONE RINGS.) ... What's going on? Who's calling?

JOANNA:

How am I supposed to know?

ANDY:

I only asked.

FLIP:

Alright. (DEEP BREATH) I'll answer it.

FX: SHE PICKS IT UP MID-RING.

FLIP:

(INTO PHONE) Hello?

FX: A MUFFLED VOICE. WE DON'T HEAR WHO IT IS. FLIP SLAMS THE PHONE DOWN.

FLIP:

(HEARTBROKEN) No...

JOANNA:

Well, who was it?

ANDY:

Flip? Who was it? Who did you hear?

MUSIC LINK.

58. EXT. MANOR.

FX: DOCTOR, CONSTANCE, YOUNG PERCY WALKING.

YOUNG PERCY:

So I was meant to die in the crash – but now I don't have to?

DOCTOR:

You've been given a second chance.

CONSTANCE:

Now we just have to convince Captain Hardwick...

FX: HARDWICK APPROACHES.

HARDWICK:

What the hell is going on here? Men! Stand to!

FX: SOLDIERS RUN UP.

DOCTOR:

(RUSHING INTO THE WAY) Wait, wait!

FX: SOLDIERS COCK RIFLES.

HARDWICK:

Doctor. Kindly step out of the way.

DOCTOR:

One question. What time is it?

HARDWICK:

Doctor. Until that man goes back, none of us can leave –

DOCTOR:

What time is it? Check your watch.

HARDWICK:

(CHECKS IT) Eight nineteen.

DOCTOR:

"Time's wingèd chariot is hurrying near".

HARDWICK:

What?

CONSTANCE:

Didn't your men tell you? Flying Officer Percy Till was returned to the mist a couple of minutes ago.

FX: WEBSTER RUNS UP.

WEBSTER:

Sir! We've just regained radio contact with the outside world, sir.

HARDWICK:

And the telephones?

WEBSTER:

Working again too, sir. Perimeter guard reports that the mist barrier has now lifted. We're back, sir!

HARDWICK:

I see. Men, stand down.

SOLDIERS:

Yes, sir.

FX: RIFLES SAFETY-CATCHED.

HARDWICK:

Webster, the man you saw returned to the mist was Flying Officer Till?

WEBSTER:

Yes, sir.

HARDWICK:

Then who is this man?

WEBSTER:

(REALISING HE'S ON SHAKY GROUND) ... Flying Officer Till, sir.

HARDWICK:

Explain.

WEBSTER:

I, I can't, sir.

DOCTOR:

...But I can. So shall we continue this conversation inside?

MUSIC LINK.

59. EXT. CARAVAN SITE.

ANDY:

Who was it, Philippa?

JOANNA:

Andy, she doesn't need to tell you.

ANDY:

What?

JOANNA:

Cos whoever it is, they're gonna be walking out of that fog any minute. I'm right, aren't I?

FLIP:

Yeah, you're right.

FX: SUPERNATURAL WHOOSHING AS IN SCENE 20.

ANDY:

Hold on. Somebody's coming through now, I can see them...

FX: WHOOSHING CEASES.

JOANNA:

Oh my... I don't believe it.

CONSTANCE: (EMERGING FROM FOG)

(COUGHS, BEAT, THEN COUGHS AGAIN – RECOVERING FROM SMOKE INHALATION) Where am I... what happened? (SHE FALLS, UNCONSCIOUS)

FX: FLIP RUNS UP TO HER.

FLIP:

Connie!

MUSIC LINK.

60. EXT. MANOR.

FX: SOLDIERS MARCHING. BUS DRIVES UP AND HALTS.

HARDWICK:

Your bus to the station, Flying Officer.

YOUNG PERCY:

I can really go back to my squadron?

HARDWICK:

No reason why not. They're expecting you.

YOUNG PERCY:

They know I'm alive? I'm going to have quite a tale to tell!

HARDWICK:

We've told them you were picked up the resistance and smuggled back. That is the only tale you are going to tell.

YOUNG PERCY:

Yes, sir. (BEAT) Well, Doctor, Leading Wren Clarke. Thank you. It seems I owe you my life.

CONSTANCE:

(SHAKES HAND) Don't mention it. (FX: YOUNG PERCY WALKS AWAY)
So, Doctor, we're back in my own time?

DOCTOR:

Not quite, we're a few years early.

CONSTANCE:

But I could go back. Just... lie low for a couple of years. Find some other work. And then pick up my life where I left off.

DOCTOR:

You could. Is that what you want?

CONSTANCE:

Yes, Yes, I think so. Although it would be better if you could get me back to — (1944)

FX: WEBSTER RUNS OUT, INTERRUPTING HER.

WEBSTER: (RUNNING TOWARDS THEM)

Captain Hardwick, sir! Doctor! Leading Wren Constance!

HARDWICK:

What is it?

WEBSTER:

It's the radio room, sir, I think you should come and see.

61. INT. JOANNA'S CARAVAN.

FX: DOOR OPENS.

SUSANNAH:

(HER CLONE IS SLEEPING THROUGH SCENE)

SUSANNAH:

Who is it?

ANDY: (OUTSIDE)

It's only us.

FX: ANDY CLAMBERS IN, CARRYING CONSTANCE.

CONSTANCE:

(MURMURS IN SLEEP AS SHE IS JOGGLED)

SUSANNAH:

Who's that?

FLIP:

(CLAMBERING IN) A friend of mine. Connie – Constance Clarke.

JOANNA:

Another one back from the dead. It's like a Piccadilly Circus of the afterlife around here.

SUSANNAH:

Well, there's no room in here for her, not with that clone thing taking up the drop-down bed.

ANDY:

Then, if you ladies will excuse me, I'll just put her in the other room.

FX: ANDY THUMPS ALONG THE PASSAGE TO DUMP CONSTANCE IN THERE.

FLIP:

I'll go with you. I want to be with her when she wakes up.

FX: FLIP CLAMBERS ALONG.

MUSIC LINK.

62. INT. RADIO ROOM.

FX: RADIO OPERATORS HARD AT WORK AS PHONES ARE RINGING AND ALL THE TELEPHONES ARE BEING ANSWERED IN B/G.

WRENS:

Flying Officer Jason White on his way.
Flying Officer Ivor Thomas on his way.
Flight Lieutenant Sebastian Calder on his way.
Pilot Officer Harry Linaker on his way.
Pilot Officer Greg Hannigan on his way.

OVER THIS FX: HARDWICK ENTERS.

HARDWICK:

Henderson! What the hell is going on here? I didn't give an order to begin the next summoning!

CHIEF WREN:

I know sir. The telephones... they all began ringing of their own accord.

HARDWICK:

What?

DOCTOR:

So who is coming through?

CHIEF WREN:

Airmen lost during the night, a dozen of them or more.

CONSTANCE:

But you didn't have to remember them or radio them first?

CHIEF WREN:

No, we didn't have to do a thing -

FX: WEBSTER ENTERS.

WEBSTER: (ENTERING)

Sir, all comms with outside have now ceased.

HARDWICK:

Very good. (CHECKS CLOCK) Seven forty A.M. Flying Officer Till?

YOUNG PERCY:

Yes, sir?

HARDWICK:

Looks like your departure has been postponed. But don't worry. You won't miss your train.

YOUNG PERCY:

I won't?

DOCTOR:

The clocks have stopped, Percy. Time is holding its breath.

WEBSTER:

He's right, sir. We have standstill.

FX: ALARM BELL SOUNDS ONCE.

CHIEF WREN:

Sir. Perimeter guard reports surrounding mist.

HARDWICK:

Then let's go and meet our new arrivals. Doctor, Leading Wren Clarke...

MUSIC LINK.

63. INT. BACK ROOM OF JOANNA'S CARAVAN.

FX: IT'S EVEN MORE CREAKY AND ENCLOSED IN HERE.

CONSTANCE:

(WAKING) What – Philippa?

FLIP:

Hiya babes.

CONSTANCE:

I'm back here. (REALIZING) Of course, yes. I was saved.

FLIP:

Yeah, must've been me, thinking about you. Though I didn't know you were dead.

CONSTANCE:

Except I'm not.

FLIP:

(SMILING LAUGH) Except you're not. So what happened?

CONSTANCE:

I'm not sure. It's all a bit of a blur.

FLIP:

I know you found Percy a new body. He wrote about it in his diary.

CONSTANCE:

Yes. I remember... more airmen were summoned. No, they weren't summoned, this was different...

CROSS INTO THE NEXT SCENE AS A FLASHBACK.

64. EXT. MANOR HOUSE.

FX: SUPERNATURAL WHOOSHING AS IN SCENE 20 GROWING DURING THE FOLLOWING:

CONSTANCE:

Doctor. There's something wrong. I can feel the hairs on the back of my neck standing on end...

DOCTOR:

I feel it too. It's like the Earth, before a thunderstorm.

WEBSTER:

They're on their way, sir!

HARDWICK:

Very good, Sergeant.

CONSTANCE: (NARRATION)

And then I could see them. They were just shapes in the mist at first, shadows, but as they walked towards us, I could make out their green-brown uniforms. Some of them still had their flying goggles on. A couple were wearing orange life-jackets. And they were all so young, in their twenties, little more than boys...

FX: WHOOSHING CEASES.

HARDWICK: (LOUD BUT NOT SHOUTING)

Halt! Gentlemen! You're probably wondering how you got here. Don't worry. Everything will be explained. But first I need you to give your names and rank!

LONG PAUSE, THEN FX: AN AIRMAN SPEAKS, BUT HIS VOICE IS HEAVILY DISTORTED, AS THOUGH THROUGH AN AIRCRAFT RADIO, LOTS OF STATIC INTERFERENCE BUT INTELLIGIBLE. THEY SPEAK EMOTIONLESSLY BUT WITH THREAT.

AIRMAN ONE: (STATIC)

Flight Lieutenant Sebastian Calder.

AIRMAN TWO: (STATIC)

Pilot Officer Harry Linaker.

AIRMAN THREE: (STATIC)

Flying Officer Ivor Thomas.

AIRMAN FOUR: (STATIC)

Flying Officer Jason White.

AS THEY SPEAK:

CONSTANCE:

Doctor, what's wrong with them?

DOCTOR:

Of course. That's the reason for the mist barrier! This is a quarantine area!

CONSTANCE:

Quarantine?

HARDWICK:

(ASIDE) Doctor, the airmen... they appear to be not quite themselves.

DOCTOR:

Yes. I'm afraid they've brought something else with them...

CROSS VIA NARRATION BACK TO:

65. INT. BACK ROOM OF JOANNA'S CARAVAN.

CONSTANCE:

... They were all speaking like their voices were coming through radios.

FX: CREAK AS BACK ROOM DOOR OPENS, SUSANNAH ENTERS.

FLIP:

But what was it? What had they brought with them? (SEES SOMETHING) Hey, Susannah? What is it?

SUSANNAH:

(FLATLY, THREATENING) It is time, Philippa.

FLIP:

Time? Time for what?

SUSANNAH:

For the rest of us to come.

FLIP:

The rest of who?

SUSANNAH:

Anyone who is brought back carries us within them.

FX: FROM NOW ON, CONSTANCE AND SUSANNAH HAVE 'STATIC' EFFECT ON THEIR VOICES, LIKE THE AIRMEN.

SUSANNAH: (STATIC)

(FLATLY, THREATENING) We are the Static.

CONSTANCE: (STATIC)

We are the Static.

FLIP:

(HORRIFIED) Constance!

CONSTANCE: (STATIC)

But we are merely the first. (BEAT) The first of many.

CRASH INTO CLOSING THEME.

END OF PART THREE

PART FOUR

MUSIC: OPENING THEME

REPRISE OF END OF SCENE 64:

HARDWICK:

(ASIDE) Doctor, the airmen... they appear to be not quite themselves.

DOCTOR:

Yes. I'm afraid they've brought something else with them..

66. EXT. MANOR [CONTINUOUS]

CONSTANCE:

You mean they're infected?

DOCTOR:

Possessed. (SHOUTS OUT) What are you? Identify yourselves!

AIRMAN: (STILL QUITE A DISTANCE AWAY, BUT NOT SHOUTING. STATIC)
We are the Static.

DOCTOR:

Let me guess. You have no bodies of your own, so you need to use others to gain entry to this world?

AIRMAN: (STATIC)

We are the Static.

DOCTOR:

Yes, so you mentioned. So where are you from? When people are brought back, they must pass through your domain in order for you to hitch a ride. So what is it? Another dimension? Another plane of existence?

CONSTANCE:

Doctor, they're getting closer.

DOCTOR:

And what are you? A disembodied intelligence? But not the same intelligence responsible for the Time Scoop. Because they set it up with a quarantine to stop you using it to escape. And I imagine they had a very good reason so to do!

AIRMAN: (STATIC)

You are wrong. (BEAT) You are the ones who cannot leave.

DOCTOR:

Not while you're here. We're all stuck together!

AIRMAN: (STATIC)

You are wrong. New bodies are being created for us to occupy.

CONSTANCE:

The things in the trees, they're replacement bodies! The thing buried underground is growing them!

DOCTOR:

Yes. And the stone circle allows them to transfer their minds from one body into another. All they have to do is lie on the altars. That's what they're for. It's a resurrection machine!

AIRMAN: (STATIC)

We will occupy our duplicate bodies... and send these rude vessels back to their deaths!

DOCTOR:

(REALISING) With the minds of the airmen still inside them.

AIRMAN: (STATIC)

They are the dead. We live!

DOCTOR:

Yes, I'm sure you do, after a fashion, but that gives you no right to use human beings as... living lifeboats!

AIRMAN: (STATIC)

(TO EVERYONE) If you submit, you will be allowed to leave. If you resist, you will die.

HARDWICK:

I don't know what the hell you are, but you don't know much about us if you think we'll submit to a foreign power!

CONSTANCE:

(TO THE DOCTOR) Doctor, if they just need the bodies in the trees... why are they bothering with us?

DOCTOR:

Because there is something inside this building they need. Captain Hardwick?

HARDWICK:

Yes, Doctor?

DOCTOR:

Keep them out.

HARDWICK:

Will do. (TO SOLDIERS) Men. Stand to!

WEBSTER:

But, sir, they're our airmen!

HARDWICK:

Not any more, Sergeant. Not anymore.

AIRMAN: (STATIC)

We are also armed. (BEAT) And the dead outnumber the living.

FX: THE AIRMEN START SHOOTING PISTOLS.

SOLDIERS:

(SOME ARE HIT, SOME ARE INJURED)

HARDWICK:

Fire!

FX: THE SOLDIERS START FIRING BACK, RIFLES AND MACHINE GUNS.

MUSIC LINK.

REPRISE FROM SCENE 65:

SUSANNAH: (STATIC)
We are the Static.

CONSTANCE: (STATIC)
We are the Static.

FLIP:
(HORRIFIED) Constance!

CONSTANCE: (STATIC)
But we are merely the first. (BEAT) The first of many.

67. INT. BACK ROOM OF JOANNA'S CARAVAN [CONTINUOUS]

FLIP:
Constance, if you're still in there, fight it! Come on!

CONSTANCE: (STATIC)
(AMUSED) Constance is "still in here". She is screaming. Because she is not strong enough to resist!

SUSANNAH: (STATIC)
And the mind of this one is too terrified to fight.

FLIP:
Yeah, well, the mind of this one is well up for a ruck.

CONSTANCE: (STATIC)
You think you can fight three of us?

FLIP:
No. (FX: FLIP SLIDES A WINDOW OPEN.) But I think I'm the only who can fit through this window! (SHE SQUEEZES OUT, HARD ON THE KNEES)

SUSANNAH: (STATIC)
Stop her!

FLIP:
(KICKING BACK)

CONSTANCE: (STATIC)
(KICKED, RECOILS IN PAIN)

SUSANNAH: (STATIC)
You cannot escape!

WE FOLLOW FLIP OUT OF THE WINDOW AND CROSS TO:

68. EXT. CARAVAN SITE. (CONTINUOUS)

FX: FLIP LANDS ON THE GRASS.

FLIP:

(TO HERSELF) You just watch me. (WINCES)

FX: ANDY AND JOANNA RUN UP.

JOANNA:

Flip, are you okay?

FLIP:

Yeah, except for my knees. What are you doing out here?

ANDY:

When we saw they'd gone all weird, we did a bunk – and locked them in!

FLIP:

Good work.

JOANNA:

Except the 'sham' Susannah is still in there.

FLIP:

They're not gonna hurt her, they need her body.

ANDY:

So what do we do now?

FLIP:

I don't know. (BEAT) But I know someone who knows someone...

MUSIC LINK.

69. INT. RADIO ROOM.

FX: THE WREN OPERATORS ARE STILL ANSWERING PHONES AS IN SCENE 63.

WRENS:

Pilot Officer Gareth Llewellyn on his way.
Flying Officer Chris Worthington on his way.
Navigator Douglas Barnes on his way.
Pilot Officer Robert Thorn on his way.
Flight Lieutenant Stanley Beamish on his way.
Pilot Officer Archie Tuck on his way.

OVER THIS, FX: THE DOCTOR AND COMPANY ENTER.

YOUNG PERCY:

Doctor! Constance! What's going on out there?

DOCTOR:

We're under attack.

YOUNG PERCY:

What? -

CONSTANCE:

The Wrens are still answering the phones.

HARDWICK:

Stop, all of you! Stop! (FX: A HUSH FALLS) Listen to me. You must all cease work at once!

WRENS:

(CONFUSED MURMURING)

FX: NOW WE CAN HEAR THE SOUNDS OF THE BATTLE FROM OUTSIDE. THE PHONES ARE STILL RINGING, UNANSWERED.

HARDWICK:

This building is under siege. The dead airmen you have summoned have been co-opted by the enemy and are hostile! You are all to report to the arsenal for defensive duties.

WRENS:

Yes, sir.

FX: THE WRENS FILE OUT. TELEPHONES STILL RINGING.

DOCTOR:

I don't think that will be enough. You're going to have to destroy every radio and telephone in this room.

HARDWICK:

What? But why on Earth –

DOCTOR:

Because that's why they're attacking. They want to secure this equipment, so they can bring more of their kind through!

HARDWICK:

(RELUCTANTLY) Very well, if there is no alternative –

DOCTOR:

We'll also need to secure the stone circle. Captain?

HARDWICK:

I'll lead the unit myself. And you're coming with me.

DOCTOR:

Of course. Constance, Percy?

CONSTANCE/YOUNG PERCY:

Yes?/Yes, Doctor?

DOCTOR:

Smash everything in sight.

MUSIC LINK.

70. EXT. CARAVAN SITE.

FLIP:

(CALLING) Okay, Percy. I'm opening the door.

FX: SHE UNLOCKS AND OPENS DOOR.

PERCY: (INSIDE)

I knew you'd be back.

ANDY:

Yeah, that's why you made half a dozen dents in the door.

PERCY:

I tried to stop you. And now it's too late.

FLIP:

Alright, Percy. I know you met the Doctor back in the war.

JOANNA:

And we know all about the 'shams'.

PERCY:

Then you know they must be destroyed.

FLIP:

To prevent the Static using them as new bodies?

PERCY:

But you had to interfere, didn't you!

FLIP:

Yeah, but I've locked them in the other caravan. So we can still stop them, can't we?

PERCY:

You must destroy the shams. It is the only way.

FLIP:

Okay, then that's what we'll do.

PERCY:

I'll need my axe. Where is it?

FLIP:

Ah... yeah, about that...

MUSIC LINK.

71. INT. RADIO ROOM.

FX: CONSTANCE AND YOUNG PERCY PULLING APART RADIOS AND THROWING THEM TO THE FLOOR. AS WIRES PULLED OUT, SPARKS AND FIZZLES. GUN BATTLE RAGES OUTSIDE THROUGHOUT.

CONSTANCE:

Who would have thought that... smashing things up could be so -
(FX: SHE UNPLUGS A RADIO, GETS AN ELECTRIC SHOCK!)

YOUNG PERCY:

Are you alright?

CONSTANCE:

(WINCES) Just a... tingle up my arm.

FX: WEBSTER ENTERS.

WEBSTER:

Captain Hardwick! (REALIZES HE'S NOT THERE) Where is he?

CONSTANCE:

He went off with the Doctor, what is it?

WEBSTER:

The Static - we held them back as long as we could, but they've broken through, they've in the building! You have to get out!

CONSTANCE:

Not until we're done. (SHE STARTS PULLING APART ANOTHER RADIO).

WEBSTER:

Well, that's your choice. I'll leave you to it.

FX: HE GOES.

YOUNG PERCY:

Constance, you should leave.

CONSTANCE:

No. The Doctor said we should destroy every last radio, and I'm not going until I'm done.

CROSS TO:

72. EXT. STONE CIRCLE.

FX: SOLDIERS SETTING UP GUN EMPLACEMENTS.

HARDWICK:

You. Set up the Vickers over there. I want this circle secured in every direction!

SOLDIER:

Yes, sir.

DOCTOR:

We don't have long. Once they've located their new bodies, they're going to bring them here.

HARDWICK:

What happens if they get in?

DOCTOR:

Once they transfer into their duplicates, their old bodies will be taken by the mist and the barrier will be lifted.

HARDWICK:

And they'll be able to leave the exclusion zone.

DOCTOR:

Precisely.

SOLDIER:

(ALERTING HIM) Captain! They're coming!

FX: TELL-TALE SOUND OF STATIC, HISSING ALL AROUND.

HARDWICK:

Dozens of them. In every direction.

FX: AIRMEN GET CLOSER, MORE STATIC.

AIRMAN: (STATIC)

You are surrounded. Surrender or die.

HARDWICK:

Then you've decided for us. Because an Englishman never surrenders!

CROSS TO:

73. INT. RADIO ROOM.

FX: BATTLE CONTINUES OUTSIDE, GUNS BLAZING. CONSTANCE AND PERCY STILL UNPLUGGING AND SMASHING RADIOS.

CONSTANCE:

(ELECTROCUTES HERSELF AGAIN) Ow!

YOUNG PERCY:

You need to be careful, the wires are still live.

CONSTANCE:

Yes, I noticed. (RETURNS TO WORK) Percy, how are we doing?

YOUNG PERCY:

That's the last one, I think.

CONSTANCE:

I'll do it. You go, Percy.

YOUNG PERCY:

No, you should go, you're a - (woman)

CONSTANCE:

For goodness' sake. I can handle this on my own!

FX: BATTLE OUTSIDE PETERS AWAY.

PERCY:

The fighting's stopped.

CONSTANCE:

Then this is your chance. Look, don't worry, I can always climb out of the window if I get stuck! Now go!

PERCY:

Alright. Good luck.

FX: HE GOES, DOOR CLOSES BEHIND HIM.

CONSTANCE:

(TO HERSELF) At last. Men! If you want something doing...

FX: SHE PULLS A RADIO OUT, RADIO FIZZES.

CONSTANCE:

All done. (FX: A RADIO IS HISSING NEARBY) Tch. There's always one more, isn't there?

FX: AIRMAN BURSTS IN THROUGH DOOR.

AIRMAN: (STATIC)

(VOICE BARELY INTELLIGIBLE, JUST STATIC) You will die!

FX: AIRMAN APPROACHES, SHOVING BROKEN RADIOS ASIDE.

CONSTANCE:

Can't understand a word you're saying, I'm afraid. And you're too late. This is the last one.

AIRMAN: (STATIC)

(ROARS IN ATTACK)

FX: SHE PULLS OUT PLUG. FIZZ OF SPARKS THEN EXPLOSION.

CONSTANCE:

(CAUGHT BY EXPLOSION)

MUSIC LINK.

74. EXT. WOODS.

FX: FLIP, JOANNA, PERCY RUN THROUGH UNDERGROWTH, BRAMBLES.

JOANNA:

How do you know where to go?

PERCY:

I've lived here for forty years. I know this wood like the back of my hand.

FLIP:

Cool. (BEAT) You've been here forty years?

FX: TRAMPING THROUGH FOLIAGE.

JOANNA:

Shhh. Someone's coming!

FLIP:

Hide.

FX: THEY HIDE.

ANDY: (TEN YARDS AWAY)

(SHOUTS) Hey, Jo! Flip! Where are you?

JOANNA:

(CALLS BACK) Andy! Over here!

FX: ANDY TRAMPS TOWARDS THEM. THEY EMERGE FROM HIDING.

ANDY:

Thank god I found you.

FLIP:

You got the axe, I see. And smell.

ANDY:

Yeah. Bit of bad news though. When I passed the caravan, it was empty.

JOANNA:

Now we just have to find the "shams" before they do.

FLIP:

Percy, what — (REALIZES HE'S NOT THERE) Hey. Where's Percy gone?

JOANNA:

I don't know. He was here a minute ago.

ANDY:

Well, in this fog, he could be five yards away and we wouldn't know about it.

FLIP:

Can we focus on one thing at a time? Cos I think I've found something. (SHE PRISES BACK PARTS OF BARK) Inside this tree...

FX: A CHUNK OF TREE SPLITS OPEN. JELLY GLOOPS OUT.

JOANNA/ANDY:

(GASP OF RECOGNITION)/Woah.

FLIP:

It's Constance.

JOANNA:

It's not really alive, you know that. It's just, like, meat.

FLIP:

Yeah, I know. Okay. It's like Percy said. We have to get her – (CORRECTS HERSELF) it out of there... and destroy it.

75. EXT. STONE CIRCLE.

FX: WE HEAR THE AIRMEN BREATHING AROUND US, STATIC-STYLE.

HARDWICK:

Doctor. You were right. They've bringing their new bodies here. What are they... cadavers?

DOCTOR:

Not, they're not dead. But they're not really alive either. They're mindless flesh.

AIRMAN: (STATIC)

You will surrender. Or die.

FX: GUN SHOTS RING OUT.

HARDWICK:

Down, everyone. Return fire!

FX: MACHINE GUN BURST.

DOCTOR:

No, Captain. Don't shoot them.

FX: MORE GUNFIRE.

HARDWICK:

What?

DOCTOR:

Shoot the clones. The cadavers!

HARDWICK:

Men! Aim for the corpses!

SOLDIERS:

Yes, sir!

FX: BURST OF GUNFIRE. THEN SUPERNATURAL WHOOSHING.

HARDWICK:

Cease firing! Doctor - what on Earth's happening!

DOCTOR:

The mist is coming to take them back.

AIRMAN: (STATIC)

No! No! No! (SCREAMS)

FX: HIS SCREAM FADES OUT. WHOOSHING CEASES.

HARDWICK:

... He disappeared! He just disappeared! (TO THE DOCTOR) How did you know that would happen?

DOCTOR:

I didn't. I just wanted to test a theory. And I was right. Once the duplicate body is destroyed, the original is sent back to where it came from!

HARDWICK:

And the Static?

DOCTOR:

It dies with them. (HE CALLS OUT) Now go! All of you! Return to your own dimension, or you will meet the same fate!

MUSIC LINK.

76. EXT. WOODS.

ANDY:

(WRENCHES BODY FREE)

FX: BODY PULLED OUT OF TREE.

CONSTANCE:

(WE HEAR CLONE BREATHING)

JOANNA:

Okay, Andy, you know what to do. You have to kill it.

ANDY:

Don't hurry me, alright?

JOANNA:

Well, what are you waiting for?

ANDY:

She's your friend, Flip. You do it.

FLIP:

What?

ANDY:

Women's lib. Take the axe. You kill it.

FLIP:

Alright, I will.

BEAT.

ANDY:

You see. Not as easy as it looks.

JOANNA:

Oh, give it here, I'll do it.

FLIP:

(REFUSES TO GIVE IT HER) Leave off.

CONSTANCE: (FROM DISTANCE, WITH 'STATIC' FX)

We know you are there!

SUSANNAH: (DISTANCE, STATIC)

You cannot hide.

ANDY:

Oh great, Jo! You led them to us!

JOANNA:

So now what do we do now, Einstein?

FLIP:

Just get behind me.

FX: CONSTANCE AND SUSANNAH APPROACH.

CONSTANCE: (STATIC)

You will come with us. And bring the duplicate 'Constance' with you.

FLIP:

Oh no. We're not going anywhere.

SUSANNAH: (STATIC)

Put the axe down.

FLIP:

Or what? You're not armed.

CONSTANCE: (STATIC)

No. (SMILES) But they are.

FX: SUPERNATURAL WHOOSHING AS IN SCENE 22.

JOANNA:

What the — (hell). The mist. I can see people in it. (SURPRISED YELP) They're all around us! They're everywhere! Soldiers!

FX: DURING THE FOLLOWING, SOLDIERS WITH THE STATIC EFFECT MARCH TOWARDS US THROUGH THE UNDERGROWTH. ALL DIRECTIONS!

ANDY:

No, not just soldiers. Those are Navy uniforms, and those guys are air force. (REALIZES) World War Two. They're all from World War Two!

FX: SOLDIERS COCKS RIFLES.

JOANNA:

(FEARFUL) Oh no. Please. Don't.

CONSTANCE: (STATIC)

This is your last chance. You will come with us and bring the duplicate with you. Or you will all die.

MUSIC LINK.

77. EXT MANOR.

FX: DOCTOR ARRIVES WITH HARDWICK AND OTHER SOLDIERS. BUILDING IS ON FIRE. EVACUATION IN PROGRESS, NO FIRE-FIGHTING OR BATTLE.

HARDWICK:

Sergeant Webster, report?

WEBSTER:

Sir, the Static got into the building. We couldn't hold them back - and then a fire started on the second floor -

HARDWICK:

Where are they now? Still inside?

WEBSTER:

No, sir. The men say they saw them retreating into the mist.

HARDWICK:

The same as the ones at the circle! They've given up!

DOCTOR:

Sergeant, is everyone accounted for?

WEBSTER:

Hard to tell, sir, we lost a lot of men in the attack -

YOUNG PERCY: (ARRIVING)

(STILL HOARSE/COUGHING FROM FIRE) Doctor!!

DOCTOR:

Percy. Where's Constance? Where is she?

YOUNG PERCY:

I don't know. I left her in the radio room.

DOCTOR:

What?

YOUNG PERCY:

She insisted on staying to finish the job. She might've got out -

WEBSTER:

I haven't seen her, sir.

DOCTOR:

Then she's still in there!

CROSS TO:

78. INT. RADIO ROOM.

FX: RAGING INFERNO EVERYWHERE. RADIOS FIZZING, EXPLODING.

CONSTANCE:

(WAKING) What... (COUGHS) No. (CAN BARELY SHOUT BECAUSE OF COUGHING FROM SMOKE) Help! Help... (COUGHS)

FX SHE GETS UP, STUMBLES, GETS UP AGAIN.

CONSTANCE:

(COUGHING, HARD TO BREATHE) Alright. Nothing else for it. Jump out the window.

FX: SHE TRIES TO OPEN A LOCKED WINDOW.

CONSTANCE:

Locked. Damn.

FX: SHE BANGS ON IT WITH HER PALMS.

CONSTANCE:

(COUGHING FROM SMOKE) Help! Please! Somebody help me! Help!
(WEAKENING) Doctor. Where are you? I know you're out there. So where are you? Where are you! (SHE COUGHS, COLLAPSES AND DIES OVER APPROX 10 SECONDS)

FX: ROOF FALLS IN AS DOCTOR ENTERS, SOME DISTANCE AWAY.

DOCTOR:

Constance! Constance! (SEES HER) Oh no... (COUGHS) Don't worry. I've got you. I've got you... (COUGHS. HE LIFTS HER AND CARRIES HER OUT).

FX: HE LEAVES AS THE FIRE RAGES.

MUSIC LINK.

79. EXT. MANOR.

FX: DOCTOR BURSTS OUT OF A DOOR.

DOCTOR:
(COUGHING AND CARRYING CONSTANCE)

FX: DOCTOR APPROACHES US AS:

HARDWICK:
Doctor!

PERCY:
He's got Constance!

DOCTOR:
(CLEARS THROAT) Get back. She needs air. (BEAT) Come on, Constance. Breathe. Breathe.

FX: HE BEGINS RESUSCITATION — HEART MASSAGE.

HARDWICK:
Doctor, I think —

DOCTOR:
(RESUSCITATING) Right now, I don't care what you think, Captain. Come on, Constance. Breathe. You can do it, you're a tough old boot. Come on! Breathe! Breathe!

HARDWICK:
She's gone, Doctor. She's dead.

DOCTOR:
No, I can bring her back. I can save her.

HARDWICK:
Not this time, Doctor. It's too late.

PERCY:
I'm sorry, I shouldn't have left her alone.

FX: DOCTOR PAUSES RESUSCITATION.

DOCTOR:
(ANGRY) No, you shouldn't, because if you hadn't left her, she might still be... (IT HITS HIM) Alive. She might still be alive.

PERCY:
She wouldn't take no for answer. All she cared about was destroying all the radios, like you said.

DOCTOR:

She didn't want to let me down.

PERCY:

They were shorting out all over the place, that must be how the fire started.

HARDWICK:

Very good, Flying Officer. That will be all.

PERCY: (EDGING AWAY)

Yes, sir. (BEAT) Doctor. I'm sorry, truly I am.

FX: PERCY GOES.

DOCTOR:

Oh, Constance. Never giving up, never giving in. (MOMENTARILY OVERCOME) Never give in.

MUSIC LINK.

80. EXT. MANOR.

FX: BUILDING STILL ON FIRE. SOLDIERS CLEARING AWAY DEBRIS.
WEBSTER RUNS OVER.

WEBSTER:

Sir! The mist barrier's lifted. And the men's watches have started ticking again -

HARDWICK:

Very good. Send a car to the village, call the fire brigade.

WEBSTER:

Yes, sir!

FX: HE HEADS OFF.

HARDWICK:

Not that there will be much left to save. The place's gutted.

FX: DOCTOR APPROACHES.

DOCTOR:

And it might be better to leave it that way.

HARDWICK:

Doctor?

DOCTOR:

If you start up again, the Static will make another attempt to break through. It's not worth the risk.

HARDWICK:

Not my call. I answer directly to the Prime Minister.

DOCTOR:

Then I shall have to have a quiet word with him myself. Make sure this place is closed down - and hushed-up.

HARDWICK:

What it is to have friends in high places.

FX: HARDWICK GOES.

YOUNG PERCY:

Doctor. I tried to save her -

DOCTOR:

I know. (PATS HIS SHOULDER) But this is something you can do for me.

YOUNG PERCY:

Anything, Doctor, you only have to ask.

DOCTOR:

Once this operation is closed down, I need you to keep a watch over this place. Make sure its properties remain secret. Stop anyone else from trying to bring back the dead.

YOUNG PERCY:

But I have to return to my squadron –

DOCTOR:

No. You cannot leave. You can go as far as the village to pick up groceries but that's it. You have to spend the rest of your life within half a mile of the stone circle. Because if you leave, even for a single day, there's a chance somebody may come here, cause a resurrection, and the Static will return.

YOUNG PERCY:

But what about my family, my parents –

DOCTOR:

In the day next day or so, they will receive a telegram informing them of your death. And they must go on believing you are dead. I'm sorry, but you can never see or speak to them again.

YOUNG PERCY:

How long do I have to stay here?

DOCTOR:

As long as it takes. But I'll come back, I promise.

YOUNG PERCY:

You're leaving?

DOCTOR:

I have an appointment to keep, with an old friend. But when I return, you are not to tell me about the Static. (DIGS OUT SOMETHING FROM POCKET) Here, Percy. I want you to have this.

YOUNG PERCY:

Constance's I.D.?

DOCTOR:

Yes. Something to remember her by.

MUSIC LINK.

81. EXT. STONE CIRCLE.

FX: LOTS OF STATIC AIRMEN BUZZING.

ANDY:

There must be hundreds of them...

CONSTANCE: (STATIC)

All those who have died at sea, in the air, on the beaches of France. The casualties of the last war.

FLIP:

But I thought you needed radios to bring them back?

SUSANNAH: (STATIC)

They were needed to create the link. But now we are the link.

CONSTANCE: (STATIC)

They have been saved... to serve as our temporary hosts. Until new bodies are provided.

ANDY:

What are you on about?

JOANNA:

Andy, look in the stone circle. They've brought the... clone thing of Susannah here. And it's wearing one of my t-shirts!

CONSTANCE: (STATIC)

You will prepare my duplicate for occupation.

SUSANNAH: (STATIC)

There are clothes here. You will clean the body and dress it, ready for occupation.

CONSTANCE: (STATIC)

Then I shall transfer, and this body can return to the flames!

FLIP:

(HORRIFIED) That's how Constance died? In a fire?

CONSTANCE: (STATIC)

She thought the Doctor would save her. She was wrong.

FLIP:

But then I found her I.D. I remembered her... I brought her back!

CONSTANCE: (STATIC)

Yes. And with her, you brought me!

MUSIC LINK.

82. EXT. CARAVAN SITE.

FX: TARDIS LANDS, DOOR OPENS.

DOCTOR:

Hello? Flip? Anyone?

PERCY: (APPROACHING)

Hello, Doctor.

FX: DOCTOR LOCKS DOOR.

DOCTOR:

Percy! How good to see you, after all this time.

PERCY:

You only left an hour or so ago.

DOCTOR:

Yes, but for you it was forty years. I'm sorry you had to wait so long.

PERCY:

I did as you said, Doctor. I stayed.

DOCTOR:

Yes.

PERCY:

While the world has changed, I have remained constant. Forty years of my life. Forty years alone.

DOCTOR:

And you've prevented the Static from coming through. Well done.

PERCY:

Not quite, Doctor. You see. It was just biding its time.

FX: PERCY NOW HAS STATIC VOICE.

PERCY: (STATIC)

Anyone who is brought back to life carries us within them.

DOCTOR:

You've had it in you all this time, ever since you stepped out of the fog...

PERCY: (STATIC)

Hidden, in the recesses of this human's mind.

DOCTOR:

With Percy in the driving seat... unaware he was carrying a passenger. But biding your time? Biding your time for what?

PERCY: (STATIC)

For a new host, Doctor. This body is growing old. Tired.

DOCTOR:

And there's another body you've got your eye on.

PERCY: (STATIC)

You, Doctor. All this time. I have been waiting for you!

FX: SAFETY CLICK.

DOCTOR:

Your old service revolver. I'm honoured.

PERCY: (STATIC)

Please don't force me to kill you. It would be a terrible waste.

DOCTOR:

Well, in that at least we are in agreement..

MUSIC LINK.

83. EXT. STONE CIRCLE.

FX: STATIC SOLDIERS ALL AROUND.

CONSTANCE: (STATIC)

You will stand here until you are needed.

JOANNA:

Needed? Needed for what?

FLIP:

Yeah. What are you waiting for?

CONSTANCE: (STATIC)

Our leader.

ANDY:

Your leader?

FX: PERCY AND DOCTOR APPROACH. PERCY STILL WITH STATIC VOICE.

PERCY: (STATIC)

This way, Doctor.

FLIP:

Doctor!

DOCTOR:

Hello, everyone. Constance, you're looking reassuringly alive.

CONSTANCE: (STATIC)

This body was saved. By Philippa's remembrance.

DOCTOR:

Yes, that's why I gave Percy her I.D. As an "aide memoire". And Andy, Susannah. This is quite the little soiree.

FLIP:

Doctor, what's going on?

DOCTOR:

It turns out that Percy here has been hosting the Static for the last four decades. Waiting for me.

PERCY: (STATIC)

Doctor. You will lay down on the altar.

DOCTOR:

And if I refuse?

PERCY: (STATIC)

Then I will kill your friends.

DOCTOR:

Ah. I knew there had to be a reason you'd kept them alive.

FLIP:

Doctor, you can't just give in...

FX: DOCTOR LIES ON THE LEFT ALTAR.

DOCTOR:

I don't have any choice. And if I consent to you transferring into my mind, you'll let them go?

SUSANNAH: (STATIC)

They will be permitted to live.

ANDY:

Yeah, I believe you, thousands wouldn't.

DOCTOR:

Very well. I shall have to take your word for it.

FLIP:

Doctor, I hope you're up to something.

DOCTOR:

Not this time, Flip. Let's get this over with, shall we?

PERCY: (STATIC)

Do not move, Doctor. (FX: LIES ON THE RIGHT SLAB) Let the transference begin.

FX: UNEARTHLY THROB OF POWER AS IN SCENE 54.

FLIP:

No. Doctor. Don't do this...

PERCY: (STATIC)

(YELLS IN PAIN, BECOMES AN ELECTRONIC HOWL)

AT THE SAME TIME:

DOCTOR:

(YELLS IN PAIN)

FX: LOUD CRACKLE OF ELECTRICITY. THEN THROBBING ENDS.

PERCY:

(VOICE BACK TO NORMAL) It's gone. Gone at last. (DIES)

FX: DOCTOR NOW HAS VOICE AND MANNER OF STATIC.

DOCTOR: (STATIC)

Yes, your years of service are at an end. The Static has a new host! A Time Lord!

FX: DOCTOR GETS UP.

ANDY:

(QUIETLY) It's taken him over.

JOANNA:

(QUIETLY) Yeah, I got that, Columbo.

CONSTANCE: (STATIC)

Andy. Joanna. Remove the old man's body.

ANDY/JOANNA:

(DOES SO, JOANNA NOT LIKING HANDLING A 'CORPSE')

FX: THEY MOVE BODY AND DUMP IT ON THE GROUND.

DOCTOR: (STATIC)

We can dispose of his remains later. Place the duplicate Constance Clarke on the destination altar.

ANDY: (MOVING BODY)

Do this, do that. What did your last slave die of?

JOANNA: (MOVING BODY)

Andy!

FX: THE BODY IS PLACED ON THE LEFT ALTAR BY ANDY AND JOANNA.

DOCTOR: (STATIC)

"Constance". Take your place on the source altar. Prepare for transference.

FX: CONSTANCE LIES ON THE RIGHT ALTAR:

CONSTANCE: (STATIC)

Preparing.

FX: UNEARTHLY THROB OF POWER.

CONSTANCE: (STATIC)

(YELLS IN PAIN, BECOMES AN ELECTRONIC HOWL)

FX: LOUD CRACKLE OF ELECTRICITY. THEN THROBBING ENDS.

DOCTOR: (STATIC)

You may find it difficult to speak at first. If the transference has been successful, nod. (BEAT) Good. Go and stand with the humans.

FX: CONSTANCE GETS UP FROM THE LEFT ALTAR.

FLIP:

What about the real Constance, what's happened to her?

DOCTOR: (STATIC)

Her mind remains in her body. She will regain consciousness, when it returns to die in the flames.

FLIP:

What? No. You can't. Doctor!

DOCTOR: (STATIC)

Let the mists of time usher her to her death.

FX: SUPERNATURAL WHOOSHING.

FLIP:

No, you can't. You can't. (ANDY IS HOLDING HER BACK) Doctor! Please. If you're still in there... You can't send her back! Connie's still in that body! She'll die in the fire! She'll die!

ANDY:

Flip, leave it!

FLIP:

Doctor! Stop it! Stop it! Stop it!

WITH THE WHOOSHING, CROSS TO:

REPRISE OF END OF SCENE 78:

DOCTOR:

Constance! Constance! (SEES HER) Oh no... (COUGHS) Don't worry. I've got you. I've got you...

WITH THE WHOOSHING, RETURN TO:

84. EXT. STONE CIRCLE (CONTINUOUS)

FX: WHOOSHING CEASES.

JOANNA:

It's too late. She's gone.

BEAT.

FLIP:

(ANGRY) She was saved, I'd saved her... and he sent her back to die! (CRYING) She's dead. Connie is dead. And he killed her.

DOCTOR: (STATIC)

Place the duplicate Susannah Nash on the destination altar.

ANDY/JOANNA:

(THEY DO SO, SUBDUED) Here/There you go.

FX: BODY PLACED ON THE LEFT ALTAR.

DOCTOR: (STATIC)

"Susannah". Take your place on the source altar. Prepare for transference.

FX: SUSANNAH LIES ON THE RIGHT ALTAR:

SUSANNAH: (STATIC)

Preparing.

FX: UNEARTHLY THROB OF POWER.

SUSANNAH: (STATIC)

(YELLS IN PAIN, BECOMES AN ELECTRONIC HOWL)

AT THE SAME TIME, ON THE OTHER ALTAR (LEFT ONE):

SUSANNAH: (NOT STATIC)

(YELLS IN PAIN)

FX: LOUD CRACKLE OF ELECTRICITY. THEN THROBBING ENDS.

SUSANNAH: (ON LEFT ALTAR, NORMAL VOICE)

What happened... I... the voice in my head, it's gone.

JOANNA:

What?

SUSANNAH: (ON RIGHT ALTAR, STATIC VOICE)

I have not transferred. This is a trick! I am still in the source body!

DOCTOR: (VOICE AND MANNER BACK TO NORMAL)
Oh, yes. And that is where you'll stay.

FX: WHOOSHING OF THE MIST TAKING HER AWAY.

SUSANNAH: (STATIC)
No. You cannot send me back! You cannot! (HORRENDOUS SCREAM)

FX: SHE IS SPIRITED AWAY. WHOOSHING CEASES.

BEAT. SILENCE SAVE FOR A LIGHT BREEZE. THE STATIC OF THE SURROUNDING SOLDIERS HAS ALSO CEASED WITHOUT US NOTICING.

ANDY:
Alright. What the hell just happened?

SUSANNAH:
(GETTING UP) I was lying over there... and I'm over here now.

DOCTOR:
Constance. You can talk now.

CONSTANCE: (VOICE BACK TO NORMAL)
(DEEP BREATH) You sent my original body back to die in the fire. With that... thing inside it.

FLIP:
Connie! (HUGS HER) You're alive! You're alive! It's you!

CONSTANCE:
Yes, Flip. It's me.

DOCTOR:
Albeit in a new body.

FLIP:
Hang on, Doctor. Your voice. It's back to normal again!

DOCTOR:
I was wondering when you'd notice.

FLIP:
But you were all Static-y – it transferred from Percy to you –

DOCTOR:
It did. It was in my mind. But I was always in charge. Rather than it controlling me, I was controlling it. (FX: STATIC VOICE) You see. I can still do the voice.

FLIP:
Please. Don't.

DOCTOR: (NORMAL VOICE AGAIN)

Sorry. (CLEARS THROAT) It's quite hard on the throat.

JOANNA:

So, when you were transferring Susannah and Constance across –

DOCTOR:

I transferred their minds into the duplicate bodies, leaving the Static behind. And, in Constance's case, I made sure the source body was unconscious, so as not to give the game away..

FLIP:

How d'you know how to do all that?

DOCTOR:

With the Static inside my mind, I knew everything it knew. Including how to operate this little set-up here.

FLIP:

But it's gone now? The Static in your head, I mean?

DOCTOR:

Not quite. It's still there, buzzing away in the back of my mind like an annoying bee. But I can contain it, until I come up with a more... permanent solution.

FLIP:

But what about all the others, the pilots, soldiers and navy lot? (BEAT) Hang on. They've gone!

DOCTOR:

Yes. Returned to the mist, and to the silence of their graves.

JOANNA:

(LEAPS IN LIKE IT'S A QUIZ) Because when Constance and Susannah were all Static-y, they were the ones remembering them!

DOCTOR:

And once they were gone... the psychic link was gone too.

ANDY:

So, what you're saying is, it's over?

DOCTOR:

Yes, Andy. In summary; it's over.

MUSIC LINK.

85. EXT. CARAVAN SITE.

FX: THE DOCTOR AND FRIENDS YOMP BACK TO THE CAMP.

JOANNA:

I never thought I'd be so glad to see a caravan site. Not that I can barely see it.

ANDY:

Yeah, it's got dark, all of a sudden.

DOCTOR:

Flip. Check your watch.

FLIP:

How, in this light? (BEAT) It's ticking, I can hear it ticking!

DOCTOR:

Yes. Time has resumed its relentless march.

CONSTANCE:

And the mist has gone. We're back.

FLIP:

Doctor. One thing I don't get. How come you could control the Static when it was in your head, when no-one else could?

DOCTOR:

Ah. I have Percy Till to thank.

CONSTANCE:

Percy?

DOCTOR:

I knew he was possessed by the Static, but I also knew that the longer he remained in the vicinity of the time fissure, the weaker the Static within him would become. The inevitable consequence of prolonged exposure to temporal interference. Happening so gradually it wouldn't even notice.

FLIP:

But it was still strong enough to control Percy?

DOCTOR:

Yes. He'd lived a long time. His will was comparatively weak.

CONSTANCE:

So you set all this up? You made him stay here for forty years?

DOCTOR:

I gave him those years. If it wasn't for me, he'd have died in the second world war.

FLIP:

Not much a life though, stuck in a caravan site.

DOCTOR:

When the Static passed into me, I saw into Percy's mind, just for a moment. And he thanked me. Yes, he thanked me... (BEAT) And besides. Being stuck in a caravan site is some people's idea of fun!

MUSIC LINK.

86. EXT. CARAVAN SITE.

FX: DAWN CHORUS. ANDY STARTS CAR.

ANDY: (INSIDE CAR)
It works! Yes!

DOCTOR: (APPROACHING)
Eager to leave?

JOANNA:
Yeah, the sooner we see the back of this place, the better.

FLIP:
Well, you got what you came for.

JOANNA:
Yeah. I don't know how we're gonna explain Susannah coming back to life.

DOCTOR:
You can't.

JOANNA:
Sorry, what?

DOCTOR:
Susannah, you can do anything you like, except for one thing. Nobody you knew before can know that you're alive. Not even your parents. Your resurrection has to remain a secret.

SUSANNAH:
But —

DOCTOR:
No buts. You've been given a second chance. That is the price you have to pay.

SUSANNAH:
It's not going to be easy.

DOCTOR:
I know. Believe me, I know.

FX: JOANNA GETS INTO CAR.

JOANNA:
Come on, Susannah, let's get out of here.

SUSANNAH:
Yeah. Bye Doctor. Flip. Constance.

FX: SUSANNAH GETS INTO CAR.

FLIP/CONSTANCE:

Bye/Good luck!

FX: CAR DRIVES OFF. THEY WALK TO TARDIS DURING FOLLOWING.

CONSTANCE:

Doctor, without Percy, how are we going to stop people coming here?

DOCTOR:

Already sorted. I've had a word with a friend at UNIT.

CONSTANCE:

UNIT?

FLIP:

It's a secret army thing the Doctor knows.

FX: DOCTOR OPENS TARDIS DOOR.

DOCTOR:

This place is going to be declared a no-go zone. Contaminated by radiation. And the stone circle will be demolished. Blown up, if necessary. The Brigadier will enjoy that.

FLIP:

But the thing that's underground, that'll still be there?

DOCTOR:

Yes. So nobody can ever set foot in this place again. (BEAT) It is time we let the dead rest in peace...

FX: THEY GET INTO TARDIS. IT DEMATERIALIZES.

A BEAT, JUST BIRDSONG AND CALM. AND THEN...

THE TELEPHONE STARTS RINGING AGAIN!

CRASH INTO CLOSING THEME!

END OF PART FOUR